

# DOCTOR WHO

M A G A Z I N E

• SPECIAL EDITION •

## THE COMPLETE SECOND DOCTOR

Afterword by **ANNEKE WILLS**

**DWM SPECIAL EDITION #4**

Replaces previous Special Edition issues of Doctor Who Magazine

4 June 2005 • UK £4.99 • US \$9.99



9 770963 127991

www.paninicomics.co.uk

**PANINI COMICS**

# THE COMPLETE SECOND DOCTOR



*"When I say run, run!"*

**T**hough his era is the most poorly-represented in the BBC's archives, the Second Doctor has long been held in high esteem by fans who recall, with misty-eyed affection, Patrick Troughton's loveably impish traveller in time and space battling such memorable foes as the Yeti, the Cybermen and the Daleks – and all in glorious monochrome!

This special issue contains addenda and errata for all of DWM's Second Doctor Archive features, painstakingly researched and compiled by Andrew Pixley as a companion to the original articles. We also present fascinating features from the finest Doctor Who writers, painting a picture of those long-gone Saturday teatime from some extraordinary new perspectives ...

Editor Clayton Hickman  
Assistant Editor Conrad Westmaas  
Design Peril Godbold  
Consultant Andrew Pixley

Production Mark Irvine  
Managing Editor Alan O'Keefe  
Managing Director Mike Riddell

Thanks to Mark Ayres, Richard Bignell, David Brunt, Paul Burley, David Gibbes-Auger, Gary Gillatt, Marcus Hearn, David Miller, Justin Richards, Adrian Rigelsford, Steve Roberts, Paul Scoones, Rob Thrush, Stephen James Walker, Anneke Wills and Rob Crane

Special thanks to Derek Handley and Tony Clark

Display advertising Lisa Palfrey at Essential Media  
on 020 7495 7577

Doctor Who Magazine™ Special Edition #4 - The Complete Second Doctor. Published by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Buntles, Lutteridge Wells, Kent TN11 5JL. All Doctor Who material is © BBC, Doctor Who logo © BBC Worldwide 1996. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to the magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK. Newstrade distribution: MarketForce (UK) Ltd, c/o 77218. Subscriptions: MRP, 0878 810510. ISSN 0951-1275

**4** I'm the Urban Spaceman  
Cunning or clowning? Philip MacDonald profiles the mysterious Second Doctor ...



## THE SECOND DOCTOR ON TV

### SEASON 4:

#### 10 In Production

It's all-change behind the scenes of Doctor Who as a new man takes to the TARDIS. Andrew Pixley chronicles the making of Season Four ...

#### 18 The Stories

In which the TARDIS crew gets a thorough overhaul, the Cybermen move with the times and the Daleks meet their final end (sort of) ...



### SEASON 5:

#### 34 In Production

Something wicked this way comes. Actually, several somethings ... The making of Season Five - 'The Monster Season'.

#### 40 The Stories

In which almost every story seems to be set somewhere cold, some furry fiends get a swift sequel and it's bye bye Victoria, hello Zoe ...



### SEASON 6:

#### 52 In Production

A bad time is had by all as the scripts go down the chute followed swiftly by Pat Troughton's morale! The making of Season Six.

#### 58 The Stories

In which the Cybermen bounce back (again), the Brig arrives and the Doctor's own people finally catch up with him. Did someone mention Time Lords ...?



## FURTHER ADVENTURES

#### 72 Second Doctor Books

Matt Michael considers the highs and lows of Doctor Who's novel outings. Is he really as hard to write for as legend suggests ...?

#### 76 Second Doctor Comics

John Ainsworth takes a trip back to a simpler time when the Doctor could happily blast away at all and sundry with his trusty laser pistol!

#### 82 Afterword by Anneke Wills

The actress who played companion Polly shares her memories with us.





# I'm the Urban Spaceman

Oh my giddy aunt! Oh crumbs! Philip Macdonald looks behind the bluster to uncover the true character of the Second Doctor. When I say run ...

**A**s Patrick Troughton rises from the floor of the TARDIS and sheds his predecessor's cloak in the opening moments of *The Power of the Daleks*, we're confronted by the most dangerous, traumatic, make-or-break moment in Doctor Who history. He isn't the first Doctor, but he's the first "new" Doctor, and viewers on that distant Guy Fawkes night in 1966 must have been utterly bewildered. There's no reassuring ritual about "Time Lords" or "regenerations" or "incarnations" to fall back on here – that will all come much, much later. There's no precedent and no mythology to explain what's happening – instead we're told in a few taut lines that the Doctor has been "renewed", that the "muscles are still a bit tight", and that "it's

part of the TARDIS", whatever that means. Precious little effort is made to inspire our confidence in the credentials of this strange little man: he declines to name Ben and Polly when challenged, and even refers to the Doctor in the third person. Suspicious, Ben dismisses the stranger as an impostor when the old Doctor's ring fails to fit on his finger, to which the newcomer rejoins: "I'd like to see a butterfly fit into a chrysalis case after it's spread its wings."

At the time many viewers assumed (and indeed, some fans still maintain) that this Doctor wasn't a new "incarnation" as such, but rather a rejuvenation of the William Hartnell model. In 1966 no doubt this seemed to make more sense, although subsequent mythology, not to mention subsequent Doctors of wildly different shapes and sizes, have

made a nonsense of it (but it's certainly not impossible that, Hartnell and Troughton being of similar build, the casting of the Second Doctor may have been originally conceived as a "younger Hartnell"). Even so, the fact that alone among the Doctor's regenerations this one is precipitated not by crisis but by natural ageing might perhaps explain why the disorientation and identity crisis, which later became a standard requirement of each post-regeneration story, are over and done with in the course of one seven-minute scene in the TARDIS.

But it's only after the Second Doctor steps out onto the surface of Vulcan that we begin to appreciate the biggest change of all. Again, it's an elementary characteristic of Doctor Who that we now accept without question, but in 1966 it must have

been even more of a shock than the physical transformation: as Ben so succinctly puts it, "It's not only his face that's changed - he doesn't even act like him!" And indeed, after a brief settling-in period, this strange new Doctor will consolidate into a character who could scarcely be more different from his predecessor.

Perhaps the most obvious departure offered by this first "new" Doctor is his antagonistic relationship with authority. The original Doctor famously declared himself a citizen of the universe and a gentleman to boot, and indeed he was capable of striding into pretty much any situation and demanding immediate respect and attention: Arctes, Thals and Sensorites alike treat him instinctively as a man of wisdom and authority. Things couldn't be more different for the Second Doctor, who is portrayed from his very earliest scenes as a hapless, mistrusted outsider, a shifty little man who gets under the feet and up the noses of anything resembling an established order. Ben's initial mistrust of this upstart new arrival in the TARDIS sets the template for the Second Doctor in story after story: he arrives on the scene only to ruffle everybody's feathers, presenting an irritant to the

with inflexible commanders such as Clent, or Robson in *Fury From The Deep*, or the airport Commandant in *The Tenth Planet*, it's also one of this Doctor's greatest strengths, allowing him to slink unconsidered into the heart of each new crisis. He scampers around the Moonbase collecting clues from under the feet of oblivious crewmembers, while amid the bombastic egos and petty vanities of the archaeologists in *The Tomb of the Cybermen* the Doctor lies low, dropping clues and hints but using his "special technique... keeping my eyes open and my mouth shut". Interrogated by the Dominators and the Krotons he deftly plays the fool, putting his adversaries off-guard and ensuring that they underestimate the threat he poses to them.

**A**nd that's the crucial difference between other, more obviously assertive Doctors and this apparently passive incarnation: the Second Doctor avoids unwanted confrontations precisely by presenting no apparent threat. He is able to sneak into control rooms and inner sanctums ignored and unconsidered, which is something his previous self had rarely managed. Notwithstanding his occasionally ambiguous moral

hard-bitten, intransigent base commanders who litter the Troughton era.

And so, once into its stride, the Troughton era subscribes to a strong and often unwavering formula. The classic base-under-siege format reappears in every period of the show's history, but never so systematically as here, and never so frequently as in Season Five, the so-called 'monster season'. The classic ingredients (a remote base surrounded by a hostile environment; overworked inhabitants battling against impossible conditions; infiltration by a malevolent outsider intent on using the base as a stepping-stone in its takeover bid) are all rehearsed in William Hartnell's *The Tenth Planet*. The formula is refined by *The Moonbase*, a virtual remake of *The Tenth Planet* and yet the first typical Troughton story in feel, and subsequent variations on its theme reappear throughout Season Five. The remote location may be a space refinery, a space wheel, a scientific outpost threatened by glaciers, a Tibetan monastery or even, most ingeniously, the London Underground - but in each case the dramatic principle is the same.

The practical benefits of this formula for the Doctor Who production team speak for themselves: a

## THE FIRST DOCTOR COULD STRIDE INTO ANY SITUATION AND DEMAND RESPECT AND ATTENTION - THINGS COULDN'T BE MORE DIFFERENT FOR THE SECOND DOCTOR, THE ETERNAL OUTSIDER

smooth running of whatever scientific base, airport, space station or alien society he finds himself in. It's no coincidence that it's the Troughton era which introduces that reliable standby of Doctor Who opening gambits (status quo introduced, crisis hits, TARDIS crew turn up just at the wrong moment and are wrongly accused) which thereafter forms the mainstay of countless opening episodes - it's a way of shoehorning the Doctor into the story which is tailor-made for this scruffiest and most disreputable-looking of Time Lords. Traditionally threatened with expulsion or worse, he will soon win grudging respect with an impromptu demonstration of the first-rate mind that lurks behind the shamolic facade. Nowhere is this introductory ritual clearer than in *Leader Clent's* set-piece interrogation at the beginning of *The Ice Warriors*: given 45 seconds to prove his scientific credentials, the Doctor deduces the existence of the ioniser at the Britannium Base with only a second to go before he is ejected from the premises and deported to "the African rehabilitation centres" which are the destination of undesirables in this particular (and frankly rather sinister) future.

This new impression of the Doctor as a perpetual outsider, lacking his predecessor's facility for slipping into each new society like some genial foreign ambassador, goes a long way towards shaping the narrative style of the new era. Ideas are occasionally pushed to the limit as the format settles down: some stories, like *The Tenth Planet* and *The War Games*, begin in straightforward Hartnell fashion with the TARDIS materialising, but others, like *The Seeds of Death*, feature unusually lengthy scene-setters (it's fully 15 minutes before the TARDIS arrives in *The Space Pirates*, which must be some kind of record). It's during the Troughton era that endings, as well as beginnings, become ritualised: the light-hearted "characters suddenly notice that the Doctor has slipped quietly away" ending, first assayed by the late Hartnell adventure *The Ark*, becomes endemic during the Troughton era (*The Moonbase*, *The Ice Warriors*, *The Krotons*, *The Seeds of Death*), and this too will help to set the mould for future eras.

Few characters are sufficiently perceptive to take the Second Doctor seriously at first sight, and while this may cause initial communication problems



Troughton's 'cosmic hobo' takes shape. © BBC

perspectives, the First Doctor is in a sense a conventionally authoritative figure, his imperious air prevailing in many a confrontation; when he adopts the guise of a French Revolutionary official or a courtier in Palestine, we marvel at his audacity but we don't laugh, because he's effectively just the First Doctor with a different hat on. By contrast, when Troughton disguises himself as a German officer in *The Highlanders* or a prison inspector in *The War Games* the effect is hilarious, because we're seeing the least authoritative of all the Doctors adopting the guise of an intolerant martinet, barking orders at all and sundry. Noticeably, it's only in *The Tenth Planet* - very much a template story for the Troughton era's format - that the First Doctor's natural sense of authority appears to filter: his attempts to intercede in the crisis, which in most previous stories would have led to a hushed silence as he dispensed his pearls of wisdom, result instead in a series of comic put-downs at the hands of General Cutler, an obvious prototype for the

claustrophobic setting offers the perfect dramatic justification for cramped sets and small casts, while the potential for tense drama afforded by the nowhere-to-run scenario offers meat and drink to writers, directors and actors: these are just the sort of self-imposed limitations that bring out the best in creative talents. Not that the base-under-siege format is any kind of guarantee of artistic success (it only takes an hour in the company of *Warriors of the Deep* to dispel that notion). Undoubtedly some of these stories are better than others. What's unavoidable is that they are very, very repetitive.

Long upheld by fans as the pinnacle of 1960s Doctor Who, Season Five undoubtedly contains some excellent work, but any season that has the brazen temerity to offer half a dozen versions of the same story would certainly not have gone uncriticised in the show's later years - on the contrary, fans would have been in an uproar. Certainly Season Five's casting, designs and production values are uniformly high - as far as we can tell from what remains of it. But there's the rub: conveniently, what we can't see can't disappoint us.

It's worth pausing for a moment to consider the reasons behind fandom's shifting perception of the Troughton era, much of which has to do with circumstances external to the relative merits of the stories themselves. For many years, Troughton's final season was considered by most fans to be the weakest of the three, an opinion which has recently found new currency following Michael Troughton's recollections in *DWM* that his father was dissatisfied with his third year in the role. But the fans' traditional dislike of this season is born of subtler causes. For one thing, there are fewer classic monsters in Season Six, and let's admit it, we like monster stories. For another thing, back in 1981, when mainstream fandom was in its infancy, the lack of any other extant four-parters meant that *The Krotons*, which few would uphold as the pinnacle of anything, was selected by default to represent the Troughton era in the *Five Faces of Doctor Who* repeat season. Then, as now, only seven episodes were missing from Season Six. But what we've largely forgotten is that in those days, Troughton's other two seasons were almost entirely absent from the archives, amounting to a pitiful few episodes between them.



When bootleg videotapes first began circulating and fans first became aware of archive listings, not a single episode of *The Evil of the Daleks*, *The Tomb of the Cybermen* or *The Ice Warriors* existed. Recoveries such as Episode 3 of *The Footless Ones*, Episode 2 of *The Abominable Snowmen* and Episode 3 of *The Wheel in Space* lay in the future. Perhaps it's no surprise, then, that fandom's response was to mythologise those unseen and unseeable episodes. The sacred texts of Doctor Who fandom, which exert an influence on our collective value-judgements to this very day, were written by a generation of torch-bearers who had seen those lost stories as youngsters. Through the miracle of fuzzy tenth-generation videotapes any fan could discover the shortcomings of *The Web Planet* or *The Chase*, but we had to accept (and, happily colluding in the game, we did accept) our elders' word for it that those lost Troughton classics were the finest pieces of Doctor Who ever made. The surviving episode of *The Web of Fear* certainly looked pretty good, but the undisputed twin peaks of Doctor Who legend, precisely because

None of this is said to devalue or belittle any of these stories; but perhaps it's time to be realistic and acknowledge that there's bound to be a mixture of the marvellous and the mediocre in any Doctor Who season (or indeed, as the recovery of *The Tomb of the Cybermen* demonstrated, in any Doctor Who story). In the final analysis, the experimental textures of Season Four (when the Troughton era was still finding its feet) and Season Six (which began to explore some more unconventional territories both in style and subject matter) offer contributions to the era which are every bit as substantial and worthy as Season Five, and certainly make for a more varied and interesting whole.

And despite the perceived stylistic differences between the three seasons, there are in fact plenty

Who's first substantial roles for black actors in *The Moonbase*, *The Tomb of the Cybermen* and *The Enemy of the World*. It's a development of which the era can be justly proud – particularly as, disappointingly, it's a texture that's almost completely abandoned when the Third Doctor arrives (by comparison with the Troughton era, the terrestrial future-cultures of *Colony in Space*, *The Mutants* or *Death to the Daleks* are at best tokenistic, and at worst no more sophisticated than *The Sensorites*).

It's no coincidence that the most flamboyant of these culturally diverse futures belong to the various Cyberman stories, and here we come to one of the most consistent themes of the Troughton era. Running like a seam through practically every one of these 21 stories is a simple but richly humanistic

Below: Wrongly accused as usual in *The Abominable Snowmen*. Opposite: A trip to 1745 with Ben and Polly in *The Highlanders*. © BBC



they couldn't offer a surviving episode between them, were *The Evil of the Daleks* and *The Tomb of the Cybermen*, a pair of stories which fanzine article after fanzine article assured us were the greatest in Doctor Who history. It was drummed into us until it wasn't so much opinion as established fact. The idea that these stories might one day turn up on videotape was every fan's ultimate fantasy, simply because we knew it would never happen. Joke rumours of illicit copies circulated around the bars at conventions. There was a relentlessly popular gag that said: "I remember watching *The Evil of the Daleks* as if it were yesterday – in fact, it was!", which was considered outrageously hilarious.

When Episode 2 of *Evil* was recovered in 1987, few fans were genuinely disappointed by what they saw, but what's fascinating is that, imperceptibly and almost overnight, *Evil* lost some of its legendary status. By some strange unspoken consensus, *The Tomb of the Cybermen* autonomously assumed pole position as the era's official Best-Ever Story. When, miraculously, that particular Holy Grail was then returned to us a few years later, some fans were disappointed to discover that *Tomb* was a fairly standard 1960s four-parter after all. Many more were blinded by the legend and unconsciously proclaimed the story to be every bit as good as its preposterously inflated reputation. In the meantime, without really noticing it, fandom tacitly shifted its sights once again: the towering classic of the Troughton era is now commonly held to be *Fury from the Deep*, conveniently one of only four stories from the era still not represented by a single episode in the archives.



## THE ULTIMATE THREAT IN MANY TROUGHTON STORIES IS THE LOSS OF INDIVIDUALITY AND IDENTITY

of themes and ideas that remain consistent throughout the Troughton stories. One of the most startling – and again it's a development heavily signposted by *The Tenth Planet* – is a surprising and welcome new gesture towards multiculturalism. Most of the futuristic research bases visited by the Second Doctor are staffed by an impressive cross-section of race and nationality: *The Moonbase* and *The Wheel in Space* in particular attempt to portray a culturally-integrated future remarkably similar to that offered at around the same time by the original crew of the *Starship Enterprise*. Granted, a lot of the characters on display are woeful stereotypes – Captain Hopper in *The Tomb of the Cybermen* might as well be wearing a ten-gallon hat and cowboy boots, while Benoit in *The Moonbase* only just stops short of a beret and a string of onions (and, despite a marked increase in female leads, feminism is still some way off; the general rule appears to be one exotically attired ice-maiden per story). But the very existence of these characters marks a giant leap forward from the Hartnell era's quaintly Brit-centric futurism. Suddenly Doctor Who's future history is populated by characters who are Dutch, Australian, Russian and Chinese. Once again kick-started by *The Tenth Planet*, the Troughton era offers Doctor

notion about the importance of essential selfhood, the very individualism so starkly represented by the irrepressibly non-conformist figure of the Second Doctor himself. "Do this, do that, do the other thing," he mutters darkly to Polly as he uncovers the truth behind the brainwashing techniques of the Macra colony. "My advice to you is don't do anything of the sort. Don't just be obedient. Always make up your own mind." Society is important, the Troughton era tells us, but so too is the individual. The ultimate threat in many of these stories is the loss of individuality and identity, the peril of humanity being simmered down into some sort of mindless genetic essence: this is the threat posed in the aptly-named *The Footless Ones*, and by the brainwashing alien overlords in *The Macra Terror* and *The Krotons*. The Daleks' latest plans for conquest involve an attempt to distil 'the Human Factor'. The Great Intelligence and the Master of the Land of Fiction seek to homogenize humanity in a 'universal mind' of the kind later foreseen by Shogun's philosophically-inclined supervillain Skagra. Time and again it is left to the Second Doctor to prevent mankind from becoming, as he puts it at the climax of *The Mind Robber*, "a string of sausages".

The era's most popular villains, the Cybermen, are also its most potent distillation of this terror. An expressionless parody of the human form, their mechanised voices droning the spine-chilling mantra "You belong to us, you will be like us," the Cybermen represent the Troughton era's definition of the antithesis of humanity. That, indeed, is exactly how their creator Kit Pedler once described them: he called the Cybermen "the antithesis of everything I conceive to be human", a sentiment directly echoed by the Doctor's famous speech in *The Moonbase* about "things which act against everything that we believe in". In both cases the description is insubstantial as far as the Cybermen themselves are concerned, evoking their nature only insofar as it deviates from our own. This, it seems,

out of its complacent acceptance of a false utopia: both of the Ice Warrior stories are heavily concerned with the peril of putting misplaced trust in mechanization (the computer in *The Ice Warriors* and T-Mat in *The Seeds of Death* are both overthrown by the superior potential of human spontaneity), while the human and humanoid societies we meet in *The Macra Terror*, *The Krotons*, *The Dominators* and *The Enemy of the World* have all surrendered to a false paradise of some kind. Whether it's mechanical, moral or simply overrun by aliens, it's an illusion of prosperity which encourages them to collude in their own oppression.

The Second Doctor's anarchic exterior is a fundamental plank in the humanist morality advanced by his era. It's often been remarked that Troughton's Doctor was uniquely of his time; a middle-aged student, a Beatle-haired beatnik who wouldn't have looked out of place playing 'We Shall Overcome' on his

seems to be carried far beyond the less than earth-shattering observation that he wore baggy clothes and a funny hat. The strongest relationship between Troughton and Hollywood's silent comedians lies not in a couple of superficial sartorial choices, but in the Second Doctor's endearing techno-fear. The most memorable routines of the great masters of silent comedy, like Chaplin, Buster Keaton and Harold Lloyd, were driven by intellect as well as physical ingenuity, forming a series of tragicomic statements about the predicament of modernist man in a strange new world of mechanistic threat, constantly at odds with social and technological machinery: hence the spectacle of Chaplin or Lloyd getting hopelessly lost in surging city crowds, or battling with uncontrollable conveyor-belts, or falling headfirst into automated machinery, or dangling precariously from skyscrapers. Just so, the Second Doctor's explorations of new worlds bring him into contact with bewildering and overpowering technologies, and his butter-fingered comedy routines with the



is the key to the Troughton-era monster: it is not human, and what it's not is more significant than what it is.

That's why the culturally diverse humans in those early Cyberman stories are so important: they're a living, breathing celebration of the politics of difference, standing in stark opposition to the blank, homogeneous conformity of the monsters. Consider the human villains in the same stories: their villainy derives directly from a loss of contact with their own sense of self. Jarvis Bennett, the commander of the Wheel in Space, forfeits his sanity. Klieg, Kaftan and the Brotherhood of Logicians have abandoned the 'Human Factor' in favour of a dangerously Cyberman-like moral philosophy. Most starkly of all, Tobias Vaughn is halfway to becoming a Cyberman already.

In all of these stories the Cybermen themselves are on screen for a startlingly small amount of time: it's as if they're only significant in respect and proportion to the human element. In each of the 1960s Cyberman stories we spend most of the time watching humans being very human, and their humanity is measured by the extent to which they differ from machines. In *The Wheel in Space*, even the Doctor's new companion Zoe is initially described by Leo Ryan as "just like a robot – facts, calculations ... all brain and no heart"; it takes the Doctor ("Logic, my dear Zoe, merely enables one to be wrong with authority") to shake the humanity back into her.

Throughout the Troughton era, literal machinery becomes a metaphor for the machinery of social oppression: in story after story, the Doctor's task is to unmask a hidden tyranny and shake the populace

recorder in Grosvenor Square, or throwing marbles under the feet of policemen at the Paris riots. The anti-flower-power musings of *The Dominators* and the Gonds' revolt against their masters' "teaching machines" in *The Krotons*, both painfully topical in 1968, rank among Doctor Who's earliest excursions into overtly political waters.

**B**ut there's something less dated and more universal in the tongue-in-cheek physicality of the Second Doctor, an aspect of Patrick Troughton's characterisation which reaches its zenith in his final season. The official Doctor Who history books inform us that Troughton was prevailed upon to "tone down" the early excesses of his portrayal: the baggy trousers were surreptitiously taken in, and the opportunity to indulge in cross-dressing and outlandish hats was severely reduced over the course of his first dozen or so episodes. But other, less forced, aspects of the portrayal continue to develop over the three seasons, and none more so than Troughton's aptitude for physical comedy. Later stories like *The Invasion*, *The Seeds of Death* and *The War Games* are the ones that really crystallise the much-loved image of Patrick Troughton haring frantically up and down lots of bizarrely-designed corridors, arms flapping and knees leaping in the air in comic alarm as explosions go off. In short, Patrick Troughton is a past master at an expressive, dialogue-free form of comic action which takes Doctor Who right back to the golden age of silent cinema.

"Chaplinesque" is one of the most frequently deployed clichés trotted out to describe his Doctor, but the comparison with Charlie Chaplin never

Left: The Doctor's 'kindly uncle' relationship with the orphaned Victoria, here seen in  *Fury from the Deep*. Above: More trouble in store for the Doctor and Jamie *The Mind Robber*. © BBC

Krotons' learning machines, his impromptu game of trains with the humanised Daleks, and his bungled attempt to reassemble Jamie's face in *The Mind Robber*, are just as much in keeping with the "Chaplinesque" motif as his habit of haring down corridors like a rogue Keystone Kop. It's the underlying statement that's important. Finding himself in a mechanised, dehumanising version of human society, the Second Doctor reacts with comic indignation and triumphant bumbling – once again, it's a measure of the extent to which he differs from the likes of the Cybermen.

This idea of difference – the distance between the Doctor and the monsters – is the glue that holds the Troughton era together. It's often been remarked that this was Doctor Who's golden age of monsters, and while the statistics speak for themselves (four Cyberman stories, two Dalek stories, two Yeti stories, two Ice Warrior stories, and a whole parade of memorably monstrous one-offs), it's not the monsters themselves but what the stories actually choose to do with them that's really interesting. A lot of the Hartnell monsters, particularly in the later stories, are rather routine creations, insofar as the only thing that's particularly monstrous about them is the fibreglass and latex hiding the actors inside. What made *The Tenth Planet* such a breakthrough for Doctor Who was that for the first time since the Daleks' original outing, here was a story that was actually, fundamentally about



Above: Off-course again in *The Space Pirates*. Right: Troughton's aptitude for physical comedy much in evidence in *The Invasion*. © BBC

the nature of monsters, not just a story that happened to have some monsters in it. This new thinking seems to permeate the Troughton era: all of a sudden the Daleks are intriguing and frightening again, because David Whitaker contributes a pair of stories whose plots pivot ingeniously on the fundamental differences between the Daleks and mankind (when, in Troughton's debut story, a Dalek enquires "Why do human beings kill human beings?", it's immediately obvious that Doctor Who is seeking to operate on a newly philosophical level).

So it can be no mistake that at the very heart of the monster season is a story in which the monster is replaced by the Doctor himself, which is surely Doctor Who's ultimate exposure of the importance of "otherness" in defining an enemy. Salamander in *The Enemy of the World* couldn't be further removed from, say, the Zarbi, whose only monstrous characteristic is their outward appearance – because here the monstrousness has been internalised as far as it possibly can be, and the story's epitome of evil looks exactly like the Doctor. Certainly it's a gimmick, but it's a jolly good one, because once again it makes us think about the moral distance between the Doctor and his opponents.

**T**he Second Doctor's gentle humanity is one of his defining features, and fans rightly cherish his quieter scenes, which seem to transcend his predecessor's lovable sentimentality and betray a deeper sense of universal compassion. His famous moment of fatherly tenderness with Victoria in *The Tomb of the Cybermen*, and his emotionally-charged farewells to her and later to Jamie and Zoe, are among the loveliest and most lyrical scenes Doctor Who had yet witnessed. It would be a mistake, however, to assume that this warmest and cuddliest of Doctors is without his darker shades: there are moments, indeed, of thrilling alienness. It would be stretching credibility to suggest that this Doctor is anywhere near as devious or calculating as his seventh incarnation, but he's certainly more of a manipulator than any of the others. Like Sherlock Holmes (a blatant influence on the Second Doctor, and nowhere more so than in the respective opening episodes of the two Dalek stories), he is guarded and uncommunicative with his companions when it comes to his theories and intentions – a far cry from his predecessor's habit of providing ceaseless



## THIS DOCTOR PREFERS TO PLAY HIS CARDS CLOSE TO HIS CHEST, RISHING THE IRE OF HIS FRIENDS

upfront exposition. The Second Doctor prefers to play his cards close to his chest, even to the extent of risking the ire of his friends, as his extraordinary row with Jamie in *The Evil of the Daleks* bears witness: "You and me, we're finished!" yells Jamie, having been manipulated by the Doctor into becoming the Daleks' guinea pig. "You're just too callous for me!" The Doctor's response reveals a wider perspective as well as a sense of hurt: "That's just not true, Jamie. I've never held that the end justifies the means... I care about life, I care about human beings."

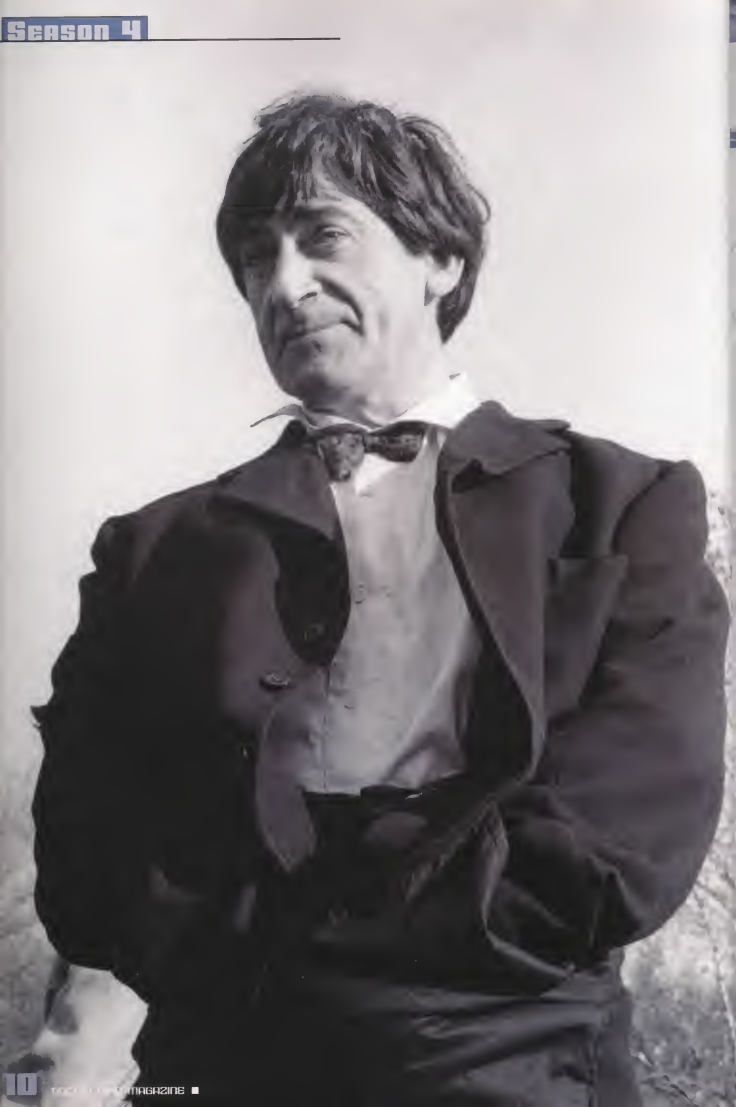
And yes, of course, the Second Doctor's secretive methods are motivated by the best of intentions, but all the same, there are times when his dogged determination to pursue the bigger picture seems to come at the expense of any short-term regard for the safety of those around him. His disingenuous connivance with the archaeologists in *The Tomb of the Cybermen* extends as far as showing them, accidentally-on-purpose, how to open the tombs and revive the monsters (we can only assume that he does so because he trusts nobody but himself to defeat the Cybermen). He seems blithely oblivious to the perils in which he places Polly in *The Power of the Daleks* and Jamie in *The Web of Fear*. His ungracious, ungrateful fit of pique at the climax of the latter, furious at being "rescued" by his friends when, unbeknown to

them, he was about to defeat the Great Intelligence for good, is one of the most alarmingly bilious outbursts to come from any of the Doctors, let alone this normally placid one: the hapless Driver Evans is branded a "blithering Welsh imbecile", while Jamie is "just as bad" and has "ruined everything" – but only because the secretive Doctor has once again failed to tell anyone what he was planning, so in fact he's being terribly unfair and has only himself to blame. Of course, he soon calms down and the rumpled bonhomie returns, but not before we've seen a side of him that will continue to inform his future incarnations: this scene, like the quarrel with Jamie in *The Evil of the Daleks*, is an ancestor of the epochal "Sometimes you don't seem human" confrontation in *Pyramids of Mars*, and of the Sixth Doctor's soft musings on the death of galaxies in *The Trial of a Time Lord*, and indeed of the Seventh Doctor's cosmic chess games. We're beginning to see that the Doctor's mind dwells on a detached, Olympian plane; uniquely, the Second Doctor even shares his private thoughts with us in voiceover, in both *The Underwater Menace* and *The Moonbase*, while in *The Power of the Daleks* he soliloquises – so that in each case, the viewer joins him in being one step ahead of the other characters. (Whether by accident or design, the same curiously on-Doctor Who-ish technique of an internal voiceover is later conferred on a fellow Time Lord, the War Chief, when he learns that the Doctor is a time-traveller – it's an unsettling moment which ups the tension and strangeness of the scene no end.)

As Doctor Who moves on from season to season, change is forever in the air. More than enough has already been written about the gradual emergence of the 1970s UNIT format in *The Web of Fear* and *The Invasion*, but there are other ways in which, as it approaches its end, the Troughton era begins to show signs of the creative restlessness that has always been one of Doctor Who's finest features. The star himself may have been dissatisfied, but some of the final season's more experimental episodes are among the very best in 1960s Doctor Who. Stories like *The Mind Robber* and *The Space Pirates*, for all their flaws, exhibit a burgeoning spirit and a new direction, as the show begins to discard monsters as a

lumbering symbol of difference and starts to experiment instead with the idea of conferring "otherness" on reality as a whole, inserting different fictions and styles into one another, either in *The Mind Robber's* playful metafiction or the unlikely gear-splicing of space opera with western in *The Space Pirates*.

Finally, *The War Games* collates a whole patchwork of different historical settings and pits the Doctor against the greatest threat he has so far faced, and once again monsters are almost pointedly absent: instead, this most humanitarian of Doctors is brought to his knees by a humanoid race that wishes to harness the destructive wickedness of human warfare. It's more than he can cope with, and in order to save the day he must call for help from his own people, thus risking ensnarement by yet another kind of conformity: the monolithic dullness of the Time Lord society from which, we now learn for the first time, he absconded because he was bored. This is the fate from which he tries to flee with such desperate anxiety in that marvellous final episode. How deliciously appropriate, then, that he eventually convinces the Time Lords of the validity of his one-man campaign of galactic curiosity and non-conformity by using a thought-channel packed with monsters. And how perfectly fitting that his sentence should be to live amongst humanity. ☒





# Good Vibrations

Doctor ... who? There were more than fireworks on Guy Fawkes night 1966, as a series that had become something of an institution pulled the rug out from under its viewers' feet. Andrew Pixley explores the run-up to this momentous event, when a man called Patrick Troughton made British television history ...

In the last two weeks of June 1966, character actor Patrick Troughton was working on the Hammer film *The Viking Queen* in the Wicklow Mountains and at Ardmore Studios in Ireland. During the shoot he received a message to contact Sydney Newman, the BBC Head of Television Drama, with regards to taking over the title role of Doctor Who from William Hartnell. Troughton regarded this as some sort of joke being played by a colleague; having watched Doctor Who with his children, he knew that the character was an old man and that he, at the age of 46, was too young for the part.

The health and temperament of Hartnell – coupled with the punishing ten month production schedule of Doctor Who – meant that if the series was to continue, the part of the Doctor would have to pass to another actor. Vacating lead television characters had been attempted before – in some cases a similar character was introduced into the same format, such as Our Man at St Marks where Donald Sinden's Reverend Young had replaced Leslie Phillips' Reverend Parker. Alternatively, as with the *Quatermass* serials, a new actor was simply cast in the same part. In this case though, the production team would retain the format and the same character – but change their persona entirely. Thus the new Doctor could be far younger, allowing an actor with more energy to meet the heavy demands of carrying the technically complex show. Although Michael Horden was initially approached about taking over from Hartnell, the production team ultimately selected

Troughton, whom they had hoped to cast some months earlier as Johnny Ringo in *The Gunfighters*. Hartnell warmly approved of his successor's casting, although he was upset to be leaving the series.

After meeting with Newman and producer Innes Lloyd, Troughton was delighted to learn that he had secured the role. Most of the actor's previous television appearances had been as guest characters in episodic series such as *The Saint* or *No Hiding Place*; more significantly he had appeared in title role of Paul of Tarsus, as Quilp in *The Old Curiosity Shop* and as Sexton Ratsey in *Smuggler's Bay* and had featured regularly as Sir Andrew Faulkes in the 1956 film series *The Scarlet Pimpernel*. Although Troughton doubted that Doctor Who would survive as a series without Hartnell, the series would guarantee him a minimum of five months secure work before cancellation. At this point, Troughton was supporting two families, having left his first wife and three children – who was busy working on a second family with another woman.

Troughton discussed how he should play the Doctor with his sons Michael and David when he visited them at their home in Mill Hill; his early ideas included a stuttering, eccentric, monocled upper-class toff, an archetypal mad-haired Professor, a Victorian windjammer captain, or a blacked-up, ear-ringed figure from the Arabian Nights ... indeed any guise which would allow the shy actor to retain his anonymity once away from the studio. A session at a West End costumeiers was arranged for Troughton, accompanied by Lloyd, costume designer Sandra Reid and Christopher Barry, an old friend of Troughton's who would direct his debut serial.

To introduce the new version of the Doctor, the series' original story editor David Whitaker was commissioned for *The Destiny of Dr Who* in late July and a deal was struck with Dalek creator Terry Nation – who was busy working on ITC film serials – whereby Whitaker could use his popular metallic foes to give the new incarnation a baptism of fire. The notion behind the story was of three Daleks in a crashed spaceship establishing a production line to

create an army to attack a human colony. The scripts for the Second Doctor's debut were soon arriving for discussion by the production team.

Troughton was formally contracted to play the Doctor for an initial five serials on Tuesday 2 August and Hartnell's departure was made public the following Saturday in the *Daily Mail*.

The second story for the new Doctor, *Doctor Who Under The Sea*, was commissioned from Geoffrey Orme, once a major British Comedy film writer who had had an earlier storyline, *The Evil Eye*, rejected in mid-August; Doctor Who Under The Sea was an ambitious tale about a mad scientist based in the lost city of Atlantis, threatening the Earth with his insane underwater experiments. Another potential story under consideration in early August was an explanation of the Loch Ness Monster called *The Herdmen of Aquarius* (aka *The Herdmen of Venus*) developed by Donald Cotton, who had written two previous comedy historicals of the sort which Lloyd was keen to phase out; adventures set in Earth's past had garnered low ratings and appreciation scores, particularly with Cotton's *The Gunfighters* in Spring 1966. Nevertheless, the third serial for the new Doctor was *Dr Who and the Highlanders* concerning the aftermath of the Jacobite rebellion in 1746; this story was a reluctant internal commission for writer/producer Elwyn Jones who had just retired as Head of Drama Series.

All six scripts for *The Power of the Daleks* – the new title for *The Destiny of Dr Who* – were delivered by the start of September, and Friday 2 September saw

## TRAUGHTON THOUGHT THE OFFER TO TAKE OVER AS DOCTOR WHO WAS A JOKE AS HE WAS FAR TOO YOUNG FOR THE PART



Patrick Troughton – the man chosen to take on the mantle of Doctor Who ...

Troughton confirmed as Hartnell's replacement in the *Daily Telegraph*, with the *Daily Mirror* confirming that the new Doctor would be seen battling the Daleks on Guy Fawkes Night and that "Dr Who will also have a changed personality – but the BBC is keeping this secret". At this point, a bearded Troughton was in rehearsals for *D for Destruction*, an episode of BBC's new fantasy adventure series *Adam Adamant Lives!*, which was recorded on Thursday 8 September for broadcast on Thursday 13 October. Troughton was then issued with an additional contract on Friday 16 September to cover his brief appearance in *The Tenth Planet* Episode 4, in which he would be seen to appear from the bright light that enveloped Hartnell's features in the closing shot.

As production approached, the costume for Troughton was finally assembled after various false starts. The original notion was a variation on Hartnell's Edwardian gentleman outfit with a fancy waistcoat and a stovepipe hat which Troughton was fond of; Newman was not impressed with this image for Troughton and suggested instead that a scruffy sort of "cosmic hobo" look should be adopted. As such, Lloyd and his team developed a shabby comedic parody of Hartnell's recognisable dark jacket, tie and checked trousers. Troughton was also given a

dark wig which made him look like Harpo Marx; this was deemed too ridiculous by the series' co-stars, Anneke Wills and Michael Craze, who had joined the series as the Doctor's companions Polly and Ben in May. Troughton was now getting quite unnerved by the fact that nobody had a coherent concept of the character he should be playing – and with the scripts still in a state of flux he had little or no guidance. One trait that the actor was able to add to the role was the Doctor's predilection for playing the recorder, a skill which Troughton had taught himself in Autumn 1960.



The many faces of Patrick Troughton: (from left): in *The Golden Wheel*, a 1958 episode of *William Tell*; as King Mark in the 1954 movie *The Black Knight*; as St Paul in the ten-part BBC children's serial *Paul of Tarsus*. ...ac

By now, it was clear that the character of the Doctor would need some revision and so Whitaker's later scripts for *The Power of the Daleks* were quickly redrafted at the end of September, days before pre-filming began at the BBC's Television Film Studios at Ealing. In the meantime, Hartnell's swansong, *The Tenth Planet*, was being recorded on a weekly basis. Unfortunately, Newman was still unhappy with the persona of the new Doctor in Whitaker's redrafted scripts since the character came over like a verbose Sherlock Holmes; Troughton readily agreed that his Doctor should be a listener rather than a talker ... which meant he'd have less lines to learn! Fortunately, the Doctor had not been required in any of the pre-filming and it was decided that recording on *The Power of the Daleks* should be delayed by a week, allowing a thorough overhaul of all the Doctor's scenes in the serial to be undertaken by another former story editor, Dennis Spooner. Usually, this work would have been undertaken by the show's story editor Gerry Davis. Unfortunately, Davis himself was busy engaged on completing *Culloden* – the temporary title for *The Highlanders* – since Jones had been pulled off the project shortly after starting work on it to reformat *Z Cars* for its return as a twice-weekly series in January 1967.

Having recorded a BBC radio Third Programme item entitled *A Christmas Trifle* on Sunday 2 October, Troughton embarked upon his first studio recording as the Doctor, at Riverside Studio 1 on Saturday 8 October, for *The Tenth Planet* Episode 4; at this stage, Doctor Who was being recorded exactly three weeks in advance of transmission, but with the delay of Troughton's first full episode from Saturday 15 October, this margin was to be reduced to two. Troughton began regular rehearsals for the series at the usual venue of St Helen's Church Hall in West London on Tuesday 18 October ... to be greeted by Wills and Craze wearing T-shirts printed by Wills emblazoned with the legend "Come Back Bill Hartnell – All is Forgiven". The two young actors were, in reality, delighted to be working with Troughton, who – unlike his predecessor – did not insist on behaving like a star actor; the younger Troughton was also more in tune with Wills and Craze's attitudes to gender, youth and race. Troughton's first full recording took place on Saturday 22 October at Riverside, the BBC studios which had been home to the series since April. From the outset, the actor decided that, wherever possible, he



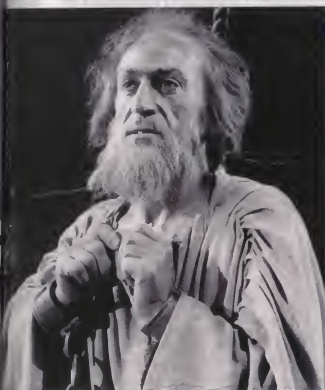
would ad-lib bits of comedic business into his performance as the Doctor, in order to differentiate it from Hartnell's characterisation.

Monday 17 October saw Davis commission the fourth serial for the new Doctor as *Dr Who and the Imps* by William Emms, who had written *Galaxy 4* the previous year; all four episodes of the story, scheduled as Serial GG, were delivered on Monday 31 October. The *Imps* was set on board a spacecraft which looks like an old sailing ship, and the Doctor, Polly and Ben discover that a vital form of plant life is being transported when the vessel comes under attack from a race of invisible space Imps. Problems with the ambitious Doctor *Who Under the Sea* had forced Orme's serial to be dropped from its intended slot as the second adventure for the new Doctor on Tuesday 12 October, and *The Highlanders* was pulled forward.

**W**ith recording underway on *The Power of the Daleks*, the BBC were contacted by Nation on Tuesday 1 November with regard to giving the Daleks their own film series, to be made for broadcast on BBC1. His pitch for a series of *The Daleks* was to open with a pilot script entitled *The Destroyers*. In this, Sara Kingdom from *The Daleks' Master Plan* was the female lead alongside a Space Security Service team comprising Captain Jason Corey, Sara's brother David Kingdom, and the android Mark Seven. The Daleks attack Sara's space exploration team on a world of man-eating plants; Sara is taken prisoner and the SSS team discover that the Daleks are planning an invasion of Earth. At this point in its history, the BBC was seldom involved in filmed co-productions; it was an area they had dabbled in briefly and with limited success with *The Third Man*, *RCMP* and *Zero One* in the early 1960s. Nation proposed that shooting on *The Destroyers* should begin on Monday 12 December.

Craze was contracted for Serials FF to HH on Wednesday 2 November, with Wills similarly booked the following day. Also contracted on Wednesday 2 was Frazer Hines, a former child actor from Yorkshire who had been recommended to Lloyd for the role of Jamie, a young Jacobite rebel in *The Highlanders*, by Shaun Sutton, Head of Serials. Hines' contract also included an option on some further series should the character be sufficiently interesting to merit joining the TARDIS crew. In the meantime, *The Power of the Daleks* was promoted in the *Radio Times* with a cover featuring the Daleks on Thursday 3 November, but the pictures and text inside the magazine kept the new Doctor firmly under wraps. BBC1's *Junior Points of View* tantalisingly repeated the Doctor's transmutation scene on Friday 4 to whet viewers' appetites for the next day.

Recording Episode Three of *The Power of the Daleks* at Riverside a few hours after his debut broadcast, Troughton was incredibly nervous and refused to watch the transmission. He was however encouraged when, upon entering the canteen for dinner, the rest of the cast congratulated him and hailed his first appearance as a success. In the coming weeks, Troughton's friendship with Wills and Craze grew; the trio would drive home together after rehearsals, stopping off at Finch's Wine Lodge in Fulham for a quick drink; during mid-November first Wills and then Craze were allocated a week's



holiday from work on *The Power of the Daleks*. This regular cast was soon to expand. When *The Highlanders* started filming in mid-November, Hines soon found both himself and his character very popular with the production team; Davis had enjoyed writing for the loyal, swashbuckling young Jamie and Troughton was delighted to be working with Hines again – the two having featured in *Smuggler's Boy* for the BBC in 1964. As such, the end of the serial was rewritten slightly to allow Jamie to enter the TARDIS in the final scene. The remaining storylines would also need changing to accommodate this extra character. Hines had recently appeared as 'Young Man on Motorbike' in ATV's play *Cry Baby Bunting*, although this was not broadcast until Tuesday 21 February 1967.

In the meantime, Emms was taken ill during the second week of November, causing problems with his rewrites to *The Imps* which was due to start pre-production. Rather than run the risk of Emms not recovering in time, Davis opted to go with new versions of Orme's script for *The Fish People* (previously *Dr Who Under The Sea*) which were being rewritten to include Jamie.

Around this time, actor Barry Letts suggested a couple of story ideas to Davis; one concerned a race of beings who went through mutations at different stages of their life-cycle, while another concerned a sinister organisation operating on Earth under cover of an amusement park. Tuesday 15 November also saw the submission of *The Big Store*, a story about the infiltration of faceless aliens into a department store as display mannequins, from David Ellis and Malcolm Hulke; Hulke had worked with Davis when the latter was story editor on *Unitel!* and had attempted – unsuccessfully – to write for Doctor Who on several previous occasions, most recently in June 1966 with the storyline *The People Who Couldn't Remember* drafted with Ellis. The success of the Cybermen in *The Tenth Planet* had not gone unnoticed, and Davis commissioned its writer, scientist Kit Pedler, for a sequel, *Dr Who and the Return of the Cybermen*, which could enter production in the new year. With the space race between America and the Soviet Union hotting up, Lloyd and Davis decided that they wanted to have a serial set on the moon – which seemed a suitable venue for a second encounter between the Doctor and the Cybermen. Both Newman and Lloyd were keen on exploiting real science in the series, and Troughton agreed with this stance; he was very excited indeed to meet Pedler, a real-life scientist, and was delighted by many of Davis' science-based story ideas.

Part way through broadcast of *The Power of the Daleks*, *Dolks – Invasion Earth 2150AD* appeared in truncated form on the BBC Light Programme on Friday

18 November as part of the *Movietime* series which showcased movie soundtracks. Around this time, a production company called Stanmark Productions also attempted to launch a Doctor Who radio series for syndication overseas. It was planned that Peter Cushing would reprise his role as Dr Who from the two Aaru movies, alongside two young companions called Susan and Mike; the adventures would see historic meetings with Julius Caesar, Marc Polo and figures of the American Revolution and the *Moyflow* as well as skirmishes with Neanderthal Man, "invincible robots, giant insects and invisible monsters". In publicity from early 1967, Stanmark claimed that a pilot had been recorded and that a further 51 instalments were planned – but apparently no development ever took place.

In the meantime, although Emms had recovered to submit revised versions of *The Imps*, Serial GG remained allocated to Orme's *The Fish People*. On Tuesday 22 November, the BBC also wrote to Nation and indicated that it was no longer interested in being involved with the proposed film series of *The Dolks*. The project sank into limbo again, with Nation now using the American contacts he had made during his work on ITV film series such as *The Baron* to start pitching the format to the Stateside networks, notably NBC.

**T**roughton, meanwhile, was very concerned about adverse press reaction to the new Doctor, notably some letters of comment which appeared in the *Radio Times* on Thursday 24 November; although Mrs Estelle Hawken of Cornwall accused the BBC to turning the Doctor into "what looked like Coco the Clown", G Howard of Leeds observed that "Patrick Troughton and the superb character he has created have dragged the programme out of the unfortunate mess it had degenerated into". The viewing figures for Doctor Who, which had shown a slight improvement with *The Tenth Planet*, remained steady – although half as many people again were tuned into the popular *Professional Wrestling* on ITV, and audience appreciation was still far lower than a couple of years earlier. Doctor Who remained in the 5.50pm slot which it had occupied since the start of the season.

Towards the end of November, Davis commissioned Ian Stuart Black for a serial entitled *Dr Who & the Spidermen*; Black had written two previous serials earlier in the year, and his new story would concern a supposedly carefree human colony on another world which existed purely to mine a toxic gas to sustain a form of alien insect life. It was also decided that Doctor Who should have some new opening credit titles to update the look of the series, and it was planned to film these on Saturday 26 November in Riverside Studio 1, concurrent with the film recording of the final episode of *The Power of the Dolks*. Eventually, the proposed new titles were filmed in Studio 2 at Television Centre on Friday 9 December. This new version used Troughton's

## "PATRICK TROUGHTON HAS DRAGGED DOCTOR WHO OUT OF THE UNFORTUNATE MESS IT HAD DEGENERATED INTO" WROTE ONE VIEWER



Saturday 22 October, 1966: Director Christopher Barry puts new boy Patrick Troughton through his paces. © BBC

face amidst feedback patterns assembled by Bernard Lodge and Ben Palmer; experiments to use a human face in the feedback patterns had been tried before in 1963 but abandoned as too frightening.

Because of the delays in redrafting Orme's scripts – now entitled *The Underwater Menace* – it was decided to postpone the planned New Year's Eve recording on the first episode of the serial; this meant that Doctor Who would now only be running one week in advance of transmission. As the scripts for *The Spidermen* and *Return of the Cybermen* started to arrive, location filming in Dorset began for *The Underwater Menace*, concurrent with recordings for *The Highlanders*. Willis was booked for three more four-part stories (J) to (L) on Monday

12 December, with Hines confirmed on the serial's location filming day – by which time he was already engaged on the serial's location filming.

The new Doctor was finally given a proper introduction in the *Radio Times* on Thursday 15 December when the generally reporter-shy Troughton was interviewed, while in *The Listener*, J C Trevis was still missing Hartnell, noting that "our new man on Vulcan lacks the old caressing note". The rejuvenated Doctor also turned up – without explanation – alongside his grandchildren John and Gillian in TV Comic where his comic strip alter ego was drawn by John Canning. In the meantime, Troughton's predecessor William Hartnell was preparing to recreate a version of his mysterious and magical character as Buskin the Cobbler in a touring pantomime production of *Puss in Boots* which began at Norwich just before Christmas and then travelled on to





Above: Fraser Hines in 1964's *Smuggler's Bay* - his first work with Troughton. Below: Right: Cybermen march on Ealing in a publicity stunt for *The Moonbase*. Below: Hesitant first steps for the Second Doctor in *Power of the Daleks*.



Ipswich. In the lead-up to the festive period, Craze and Wills took time out from rehearsals on *The Highlanders* on Wednesday 21 December to record a guest appearance on the children's variety show *Crackerjack* for broadcast two days later; the special, *Alice Through the Goggle Box*, featured Leslie Crowther and Peter Glaze as the First and Second Doctors, singing about their respective identities to the tune of *Good Vibrations*. Recording of *The Highlanders* concluded on Christmas Eve, and at the wrap party all those present confirmed Troughton's popularity as the Doctor. Feeling more settled in the role, Troughton was to slowly drop the more outrageous comedy elements he had introduced - a move which Lloyd and Davis approved of.

The new year arrived with Troughton's seasonal item, *A Christmas Trifle*, broadcast on Monday 2 January 1967. With the New Year, Lloyd and Davis made some sweeping changes to the forthcoming serials and the series' format. Serial KK was expanded from four to six episodes and would be allocated to Ellis and Hulke's *Doctor Who & The Chameleons*, a revised version of *The Big Store* with the alien infiltration now set in a contemporary London airport. Serial LL would conclude the current season and be a final battle between the Doctor and the Daleks in which the Daleks travelled through time to isolate the qualities which separated humanity from Dalek-kind; since Nation was attempting to interest NBC in a Dalek series, the decision was taken to remove the monsters from *Doctor Who*. The *Imps* was written off on Wednesday 4 January; Emms complained that his scripts had been perfectly acceptable, but were being rejected because of the series' change of format. The change of format was partially because Lloyd had taken the decision to drop the characters of Polly and Ben; the team wanted to replace Polly with a different female companion and realised that Ben would not work as a character once his travelling companion had been dropped - added to which Jamie was emerging as a more interesting character to write for. As such, Anneke Wills and Michael Craze would depart in the second episode of the Dalek serial which - because Nation was busy in America - would again be written by Whitaker. Hines, on the other hand, was contracted for *The Moonbase* (the new title of *Return of the Cybermen*) on Tuesday 10 January, and for *The Macra*s (formerly *The Insectmen*) on Monday 16.

With the reformatting completed, Lloyd took a week's holiday from Monday 9 January and was deputised by former actor Peter Bryant, part of the BBC radio drama production team. Bryant also acted as an assistant to Davis at this time, helping out with minor editing chores on forthcoming scripts. Writer Roger Dixon submitted the six-part storyline *Dr Who and the Sleepwalkers* on Monday 16 January; this saw the Doctor, Jamie and 'Polly'



arrive on an Earth of the far future and encounter a community of youngsters who were dependent on the unseen Elders, a race of people living in the mountains who have none of the amazing powers ascribed to them. The Doctor causes rain to reactivate the race's hydro-electric power, but the community then comes under attack. Another outline from Dixon was *The Return of the Neanderthal* in which the TARDIS is dragged beneath the desert sands of Terunda, and the Doctor, Jamie and 'Polly' encounter a peaceful subterranean race of humanoids descended from Earth's Neanderthal Man who now wish to return to Earth in the year 2016. Dixon also submitted other story ideas such as *Twin World*, *The New Machines*, *The King's Bedtime Story*, *The Ants*, *Bar Kochbar* and *General* in early 1967; none of these were developed.

Having completed his pantomime run, Hartnell appeared in a filmed interview with Roger Mills about leaving *Doctor Who* on *Points West*, a BBC Bristol news programme on Tuesday 17 January. Back on the series, the redesigned Cybermen received a lot of publicity when unveiled at Ealing Film Studios for filming on *The Moonbase* in mid-January, and newspapers such as *The Sun* printed shots from a special press on Friday 20. Lloyd and Davis were keen to promote the Cybermen and their true-science basis heavily, realising that the monsters could be a suitable replacement for the Daleks. With *City Magazines* not renewing their option on the comic strip adventures of *The Daleks in TV Century 21*, the metal monsters made the jump to *TV Comic* and became part of a major new reformatting *Doctor Who* and the Daleks comic strip for TV Publications for the next six months. The Stoke-on-Trent based William (Doctor Who) Hartnell Fan Club was also due for changes, re-emerging as The Official Doctor Who Fan Club under the auspices of Larry Leake and Philip Jon Oliver. Not so fond of the new Doctor was Ann Lawrence of *The Morning Star* who dismissed Troughton as "a clown" on Wednesday 25 January.

With the future of the series secure into a 1967/78 season, Troughton was contracted on Friday 27 January for an additional 23 episodes through to Serial NN, whilst Craze was issued with his final contract for 10 episodes taking him through to Episode 2 of *The Evil of the Daleks*. The Daleks were also still causing some concerns at the BBC with regards to Nation's potential deal for an American film series; although Nation owned the concept and name of the Daleks, their design was the brainwave of BBC employee Raymond Cusick.

Hines was contracted for *The Chameleons* and *The Evil of the Daleks* on Wednesday 8 February, and Lloyd and Davis again decided to change the





Left: Riverside studios, February 1967, as recording for *The Moonbase* gets underway. Above: Ben (Michael Craze), the Doctor (Patrick Troughton) and Polly (Anneke Wills) arrive on the battlefield of Culloden in *The Highlanders*. BBC

line-up. Polly and Ben would now be written out two episodes into *The Chameleons* and return briefly on film in the final episode; the characters would be completely eliminated from the Dalek serial. The contracts issued to Wills and Craze would still stand, but the actors would simply be released early of Cleopatra Briggs, a character in Hulke and Ellis' scripts for *The Chameleons*. Meanwhile, the Daleks were still showing their popularity, featuring in an item on mini-Daleks on BBC Cymru's *Wolfs Today* on Thursday 9 and appearing in trick photography from young viewers in the Thursday 16 edition of *Blue Peter*. February also saw part of Bill McGuffie's score for Daleks – *Invasion Earth 2150AD* being issued as the single *Pique for Thought* by Phillips, backed with *Foir's Foir*.

The debut of *The Moonbase* at the start of February was emphasised by various press items, notably a piece on Pedler in *The Observer* on Sunday 5 and his appearance on BBC2's *Late Night Line-Up* a few hours after the first episode went out on BBC1. Lloyd was also keen to increase the profile of the series within the BBC; the January edition of *Ariel* had covered the Fish People from *The Underwater Menace* and the February edition carried an interview with Lloyd in which the producer discussed his plans for the series – notably the phasing out of the historical tales that had formed part of the show's original 'educational' brief.

The *Macro Terror* – the final title for *The Moors* – had limited pre-filming in mid-February, while *The Moonbase* was recorded on Saturdays; from Saturday 25 February, production switched from Riverside back to Doctor Who's original home of Studio D at the BBC's Lime Grove facility. In the meantime on BBC1, *The Moonbase* saw an improvement on the audience levels which had been sustained since *The Power of the Daleks*, an upsurge in the audience appreciation and even critic Ann Lawrence saying the series was attaining a "higher quality" in late March, adding "we could have a little less screaming from Anneke Wills as Polly". More significantly, Doctor Who was now achieving a slightly larger audience share than ITV. Although ATV in London had been pitching variety series like *Daddy's Moggie* and *Mike and Bernie's Music Hall* against the series since Christmas, ABC in the Midlands had scheduled *Bomberman*, the latest TV cult, in direct opposition to the new Doctor since the start of 1967.

At the start of March, *The Chameleons* became *The Faceless Ones*, and it was agreed that a major location shoot for the serial could be undertaken at Gatwick Airport. With *The Moonbase* only just completed, Davis lined up a third Cyberman serial, commissioning Pedler for *Dr Who and the Cybermen* (filmed even before Episode 4 of the previous serial was broadcast; the new story would be set on Telos, the planet established as the Cybermen's new

home world in dialogue deleted from the final edit of *The Moonbase*. As *The Faceless Ones* started shooting and *The Macro Terror* began transmission, there was a rather negative reaction to the new Doctor on *Junior Points of View* on Friday 11; the young viewers generally disliking the image of the character, but enjoying Troughton's performance. However, another comment proclaimed: "As *Dr Who* is a programme for intellectuals, I suggest that the scriptwriter is replaced or forced to write something sensible for an actor on a great programme, too good to be wasted". Caption slides of Troughton in his tall hat (which had been dropped by this time) and with Wills and Craze were shown to illustrate the item. The actor in question celebrated his forty-seventh birthday while recording the final episode of *The Macro Terror* at Lime Grove on Saturday 25 March.

A number of problems with the model filming for *The Faceless Ones* and the cost of the Macro prop for *The Macro Terror* caused Lloyd to have concerns about the value for money offered in terms of special effects by the outside contractor Shawcraft. Shawcraft had been working on Doctor Who since the start, most notably when the then-limited BBC Visual Effects Department indicated that they did not have the manpower to service such a demanding science-fiction show. Now Lloyd talked to department heads Jack Kine and Bernard Wilkie and got an agreement that, from *The Evil of the Daleks* onwards, a BBC visual effects designer would handle each serial.

Attempts by Lloyd to persuade Pauline Collins to continue as Samantha Briggs – the new name for Cleopatra Briggs – beyond her initial guest appearance in *The Faceless Ones* had proved fruitless. However, in the scripts for *The Evil of the Daleks*, Whitaker had introduced a new companion for the Doctor; this was a girl from the Victorian era called, appropriately enough, Victoria (the name of one of Davis' daughters). Casting for the part got underway in late March, with Paula Challoner and her sister interviewed on

## ATTEMPTS TO PERSUADE PAULINE COLLINS TO CONTINUE AS SAMANTHA BRIGGS BEYOND 'THE FACELESS ONES' PROVED FRUITLESS

Monday 27 March. The right candidate for the new role did not immediately present herself, and so auditions stretched on into early April by which time *The Faceless Ones* had started recording. As to the series' long term future, by Wednesday 5 April the Serials Department got an agreement from Michael Peacock, the Controller of BBC1, that Doctor Who would continue through to the Autumn, but a request to move the series back to Riverside from the old Lime Grove studios was denied by planning who felt that the Riverside facilities were better devoted to the relaunched *Z-Corps*.

Saturday 8 April saw Anneke Wills and Michael Craze recording their final episodes of Doctor Who as Polly and Ben; Troughton missed the co-stars who had welcomed him to the series, especially as Wills' comments and opinions had helped shape his portrayal. Hines also missed the pair, neither of whom were happy about the way their characters had been phased out. Two days later, six actresses were auditioned for the role of Victoria, including Gabrielle Drake and Tracy Rogers. The role was originally given to Denise Buckley, but then reallocated to former child actress Deborah Watling on Thursday 13 April; Watling was formally contracted for her first six episodes on Monday 17. Troughton knew her father, actor Jack Watling, from many previous shows and Hines had seen the young Watling in *Puppy Love* with



Left: Deborah Watling – the Doctor's new companion Victoria Waterfield – as Alice Lidell in Dennis Potter's *Wednesday Play* about Lewis Carroll. Above: Filming at Ealing with the impressive Emperor Dalek for the season's climax, *The Evil of the Daleks*. © BBC

Simon Ward. Watling did not formally audition or read for Lloyd, but just discussed the part with the producer. Having not followed the series since seeing the first episode, Watling started to watch episodes over the coming weeks. The actress had her costume fittings for Victoria on Friday 14 and Tuesday 18 April.

Behind the cameras, Bryant had now joined the *Doctor Who* team on a more permanent basis; the assistant story editor was keen on becoming a producer, and was given the post of associate producer to assist Lloyd with the later instalments of *The Forgotten Ones*. On Tuesday 11 April, Lloyd issued a document entitled 'Production Points' which informed directors and production staff about various aspects of the show such as billings and captions, and that the average budget was £2570 per episode. It was also stipulated that each recording could have five recording breaks (tape editing being expensive), and that, to allow for commercial breaks on overseas screenings, each should also have a fade to black after the reprise and mid-way through the episode. The last 20 seconds of each episode should also be telecoped on 35mm film to act as the reprise of the next show. However, the future of *Doctor Who* was not as certain as the Serials Department had thought. On Thursday 13 April, Peacock agreed that *Doctor Who* should return in the Autumn, but suggested that in 1968 it could be replaced with a new serial called *Bonaventure* which Shaun Sutton had suggested. A pilot for *Bonaventure* was requested – but the series developed no further.

Although she had left *Doctor Who*, Wills' final episode was not due for transmission until mid-May, and so she was still very much associated with the series when she recorded an appearance on the panel of BBC's *Juke Box Jury* on Saturday 22 April. Discussing tunes like the Spectrum's *Somewhere's Mine* alongside Hank Marvin, the show was broadcast the following Saturday the same evening as *The Forgotten Ones* Episode 4. At the start of May, *Dr Who* and the Abominable Snowman was commissioned from Henry Lincoln, an acting colleague of Troughton's who performed under the name Henry Soskin, and Lincoln's co-writer Mervyn Haisman. The serial would draw upon the legends of the Himalayan Yeti and concerned one of the many expeditions to find the creature in the early part of the century. This was the first commission from Peter Bryant, who was now taking over as story editor from Davis, who had been offered the chance to become editor on a new high-profile drama series called *The First Lady* and left to join the show in early May.

The reaction to Hines from viewers of *Junior Points* of View on Friday 12 May was far more favourable than that for Troughton. 'I think he's the best-looking actor on television,' announced one of many adoring female fans, while Troughton was now also receiving more praise. On Saturday 20 May – the day on which *The Evil of the Daleks* began transmission – the Daleks were featured on BBC2's *Late Night Line-Up*; a Dalek cartoon had featured in a new book called *An Approach to Creative Writing in the Primary School* which prompted Joan Bakewell to conduct vox pops about the metal monsters with children from a primary school in Chiswick. The item was illustrated by an extract from an Arabic-dubbed Dalek episode.

At the end of May, having recorded 31 consecutive episodes of *Doctor Who*

since October, Troughton was allowed a week's holiday from Episode 4 of *The Evil of the Daleks* (in which the Doctor appeared only in pre-filmed sequences); the actor was very tired indeed from the demanding pace of production. After a week's break, Troughton and Watling returned to join Hines on pre-filming for *The Tomb of the Cybermen* (originally *The Cybermen Planet*) – in which the dialogue would firmly establish that the Doctor was centuries old by human standards. Watling was contracted for *The Tomb of the Cybermen* on Thursday 1 June, with Hines booked seven days later. Although production would continue on this re-match with the Cybermen into the summer, it was known that the current season on BBC1 would close with *The Evil of the Daleks* at the end of June. *The Tomb of the Cybermen* would then start the new run in the Autumn; this serial would be produced as a test piece by Bryant, who would then hand control of the series back to Lloyd when shooting resumed in August. In turn, Bryant's role as story editor was taken over by his assistant Victor Pemberton, an actor who had appeared in *The Moonbase* and who was an old friend of Bryant's from their radio days.

**W**atling had soon integrated herself into the regular cast and crew and there was a happy atmosphere during the church hall rehearsals. When not required in rehearsals, Hines would join those who enjoyed a game of cards in the kitchen, and he and Troughton enjoyed teasing Watling. The popularity of Hines was also still on the increase; young viewers asked for a biography of their idol on *Junior Points of View* on Friday 16 June, pleading "Please don't ever let the *Doctor Who* scriptwriters get rid of Jamie". Hines also made his first tentative steps towards a singing career, recording a demo of a song called *Time Traveller* written by his brother Ian Hines. The tune was not released at this time. As *Doctor Who*'s first real heart-throb, Hines was then dating Pamela Franklin, the star of the BBC adventure serial *Quick Before They Catch Us*.

At the end of June, Brian Hayles – who had written for the show since 1965 – was commissioned for *Dr Who* and the *Iz Worries* which, inspired by tales of creatures found frozen in ice, would introduce a race of Martian cyborg warriors to the series; as late as Thursday 6 July it was unclear as to whether this story or *The Abominable Snowman* would be the first story to enter production after the summer break.

*The Evil of the Daleks* concluded Troughton's first season as the Doctor on Saturday 1 July 1967, with the Doctor gazing down at the Dalek city where he hoped the civil war he had triggered spelt "the final end" for his arch-enemies. Although the audience for *The Evil of the Daleks* had tailed off as summer arrived, Doctor Who maintained its lead over shows such as *Opportunity Knocks* and *F Troop* on ITV and its audience reaction scores were higher than when Troughton had taken over.

On Saturday 22 July, *The Tomb of the Cybermen* Episode 4 was recorded at Lime Grove and brought the fourth recording block of *Doctor Who* to an end. The series had seen many changes over the last 12 months – the end of the 'pure' historical adventures, the development of a new race of enemies in the Cybermen and, most importantly, the replacement of a popular family television hero with an entirely new character. The lacklustre ratings which had dogged the first Doctor's later stories had been remedied, and it seemed that the massive gamble taken by Davis, Lloyd, Newman and Troughton had paid off.

# The Power of the Daleks

I've Got You Under My Skin **BY JAN VINCENT RUDZKI**

## DWM ARCHIVE

DWM 180

### COMMISSIONERS

Sat 22 Jul 66 *The Destiny of Dr Who* scripts commissioned for Mon 8 Aug 66, delivered Mon 25 Jul 66 (Episode One), Mon 15 Aug 66 (Episode Two), Wed 24 Aug 66 (Episode Three), Thu 30 Aug 66 (Episode Four), Wed 31 Aug 66 (Episode Five), Wed 5 Sep 66 (Episode Six), Tue 20 Sep 66 (Revised Episode Four), Wed 21 Sep 66 (Revised Episode Five), Fri 23 Sep 66 (Revised Episode Six) Wed 12 Oct 66 Dennis Spooner contracted for rewrites on *Dr Who and the Power of the Daleks*, delivered Thu 13 Oct 66 (Revised Episodes One and Two)

### PRODUCTION

Mon 26 – Tue 27 Sep 66 Ealing Film Studios Stage 2: Capsule Interior  
Wed 28 Sep 66 Ealing Film Studios Stage 2: Exploding Daleks  
Sat 22 Oct 66 Riverside Studio 1: Episode One  
Sat 29 Oct 66 Riverside Studio 1: Episode Two  
Sat 5 Nov 66 Riverside Studio 1: Episode Three  
Sat 12 Nov 66 Riverside Studio 1: Episode Four  
Sat 19 Nov 66 Riverside Studio 1: Episode Five  
Sat 26 Nov 66 Riverside Studio 1: Episode Six

### RADIO TIMES

Sat 5 Nov 66 Episode One: *Who's the Doctor? – Ben and Polly try to discover the answer.*  
Sat 12 Nov 66 Episode Two: *The Daleks – friend or foe?*  
Sat 19 Nov 66 Episode Three: *The Daleks are harnessed by the Rebels.*  
Sat 26 Nov 66 Episode Four: *The Rebel leader reveals himself.*  
Sat 3 Dec 66 Episode Five: *The Daleks prepare for action.*  
Sat 10 Dec 66 Episode Six: *Can the Doctor save Vulcan from the Daleks?*



A common, and probably misguided, mantra amongst Doctor Who fans is that the programme should return to production. Yet with so many styles throughout the programme's history, which should be the blueprint for this return?

And in that perception of the 'best' era of the series there is also the age of the viewer to consider. For instance, on first viewing I found *The Chase* frightening, but now see its more comic side.

So, when I saw *The Power of the Daleks* I was at an age where I accepted whatever the programme served up. If the Doctor changed into someone else, then that's what the Doctor did, no problem. (It would be a very different situation three years later, however ...) There had been hints, intended or otherwise, of this event. In *The Daleks' Master Plan* the Doctor alone had survived the ravages of the Time Destructor, and in *The Savages* some of his life force was drained out – although I thought his ring would save the day then – and in *The Tenth Planet* he declared his old body was wearing a bit thin. The poor Doctor had been through quite a lot.

Now although *Power* saw companions Ben and Polly wondering if this was the Doctor – after all, he kept referring to himself in the third person – the Radio Times and end credits

Renewed vigour: the Second Doctor starts as he means to go on – sniffing out monsters ... © BBC

billed him as such. Satisfied that this was indeed our time-traveller, I took to him with ease. Firstly, and perhaps against general perception, he displayed the darkest side of the character to date. Little could faze Hartnell's Doctor, but this younger version hinted at dark secrets and memories; terrible events. When he encounters a live Dalek he is almost terrified, in turn giving those creatures a new dimension of fear – as if they weren't already terrifying enough! He was more oblique than his predecessor, and even for this child viewer there was an awareness that behind his flippant exterior there was a lot going on – he is at least one step ahead of everyone else. He may have clowned around and had a fascination with hats, but when required, he could be serious. Very serious.

Then there were the Daleks. In *Master Plan* they exhibited a cunning and duplicity in pursuit of their goals, and now the Doctor declares that just one Dalek is sufficient to destroy the entire Earth colony. How right he is. The revived Dalek, after a spasm of gut instinct (attempting to exterminate the Doctor!), completely fools the hapless scientist Lesterson into supplying all the materials it needs to reproduce and create many more Daleks. Understanding the failings of humans, the Daleks would have easily defeated them, had it not been for the Doctor overloading their power source and blowing them up. After all, the Doctor didn't want them revived again.

These Daleks were intelligent inventive creatures, not driven by the computer-style logic that rendered them impotent once that odious creation Davros was thought up. They were certainly driven by their feelings of superiority and revulsion of the 'unlike', but they also demonstrated patience and a sense of planning that was ruthless and efficient. Even when their emotions got the better of them they still managed to stop themselves giving the game away. Only the presence of the Doctor caused the Daleks to act rashly. Strange, really, how much better David Whitaker wrote for the Daleks than did their creator Terry Nation – and that goes for the humans too, come to that.

*Power* is a dark story, full of deaths, madness and betrayals. It's also extremely well written and executed. Lesterson's comment that 'Man's had his day. Gone now ...' really seemed a possibility by the last episode. It was just as well that the Doctor provided some levity amongst all that. He also established himself with remarkable ease as the series' driving force; a mixture of friend and mentor, and yet still full of mysteries. The Hartnell Doctor became a solid and predictable character, but now he had a Doctor whose actions were unpredictable, motivated by unknown thoughts.

Things were going to be different from now on ...

## ARCHIVE EXTRA

◆ Synopsis: In Episode One, the term 'regenerated' is not used at this stage; the Doctor has been 'renewed'.

◆ An initial character outline for the new Doctor was assembled in early Autumn 1966 entitled *The New Dr. Who. The Doctor's "Appearance"* was described as "facially has strong, piercing eyes of the explorer or Sea Captain. His hair is wild and his clothes look rather the worse for wear (this is a legacy from the metaphysical change which took place in the Tardis). Obviously spares very little time

and bother on his appearance. In the first serial, he wears a fly-blown version of the clothes associated with this character." The new character's "Manner" was indicated as being "Vital and forceful – his actions are controlled by his superior intellect and experience – whereas at times he is a positive man of action, at other times he deals with the situation like a skilled chess player, reasoning and cunningly planning his moves. He has humour and wit and also an overwhelmingly thunderous rage which frightens his companions and others." The document

continued to indicate that "A feature of the new Dr. Who will be the humour on the lines of the sardonic humour of Sherlock Holmes. He enjoys disconcerting his companions with unconventional and unexpected results. After the first serial – the Daleks ... we will introduce [a] love of disguises which will help and sometimes disconcert his friends. To keep faith with the essential Dr. Who character, he is always suspicious of new places, things or people – he is the eternal fugitive with a horrifying fear of the past horrors he has endured, (these horrors were experienced during the



"I am your ser-vaazant!"

© BBC



plastic war and account for his flight from his own planet). The metaphysical change which takes place every 500 or so years is a horrifying experience – an experience in which he re-lives some of the most unendurable moments of his long life, including the galactic war. It is as if he has had the L.S.D. drug and instead of experiencing the kicks, he has the hell and tank horror which can be its effect."

③ The serial was retitled *The Power of the Daleks* during September. The rehearsal scripts, entitled *Doctor Who* and *The Power of the Daleks*, were very different in terms of the material for "Doctor Who". In the first scene, "The man on the floor bears no resemblance to the Doctor Who they both know, the one they watched entering the TARDIS only a few seconds before. The New Doctor Who lies quietly in repose on the floor, his eyes closed." Polly thinks that the real Doctor must still be outside, but Ben says they saw him come in. The stage directions say "Sound of music effect as if inside the Doctor's head, as if a record is being run too fast..." The Doctor gets slowly to his feet. He unhooks the cloak from around his neck – a cloak which is old and threadbare and may run come to pieces in his hands... An old shell the Doctor is now discarding. As the Doctor leaves the ground, a ring tinkles on the ground. Without his cloak, the Doctor is now seen to be wearing a new costume, one he has never been known to wear before... The Doctor is still holding the remnants of his cloak in his hand. He now throws them to one side and moves towards the central column." When asked where he came from by Ben, the Doctor says "That's a rather strange question to ask me now, isn't it... You don't really want to know about my life history, do you?" Looking into a mirror, the stage directions indicated "SUPOUSE CAM Still: Photograph of the old Doctor Who (William Hartnell) as if the new Doctor Who is remembering what he used to look like. GRADUALLY FADE SUPERIMPOSITION." The Doctor addresses Ben as "Bob", but after being corrected adds "I did get the first letter right though didn't I? Yes, this must be a bit confusing for you." Talking to Polly, "Doctor Who presses a thumb and forefinger to the bridge of his nose. Weirdly, his gestures still seem to take on a little of the old Doctor Who, as if the new model is shaking off the old, but slowly." Discussing how he has been "renewed", the Doctor explains to Ben that this process "can be agonizing. No one would ever submit to it voluntarily... I fought it I fight every time – but I cannot resist. It is part of the Tardis. Without it I could not survive. It is over seven hundred and fifty years since I left my own planet." "Then it has happened to you before?" asks Polly. The Doctor asks for his ring and opens a drawer set into the central column. Inside are a collection of oddments, including a single earring of which the Doctor comments "I discarded this earring on one occasion. Very fashionable, they were." He produces a metal bracelet, saying "I was wearing this the last time I renewed. I really must dip into my collection more often." He next lifts out an ornate looking dagger – "A memory of a visit to the Aztecs" – and a rather dull piece of metal – "My grand-daughter Susan gave me this in memory of our adventure on Skaro with the Daleks." When Ben demands explanations, the Doctor turns to Polly and asks "You can explain how the Tardis has the shape of a small telephone box outside and yet is thirty times bigger when you step inside?" Polly admits she can't, and the

stranger points out that they can accept without being able to explain. As the TARDIS lands, the Doctor declares "I think we'll make some changes" and the stage directions note "Doctor Who seems to glance at Polly and Ben for a moment, and there is no reading his exact meaning – he might mean the bust of Napoleon and ormolu clock on its stand, that they must be removed... He might mean something sinister towards his two travelling companions." The subsequent scenes with the Doctor were all later rewritten and many of the elements which came to be associated with Troughton's Doctor – such as the recorder – did not appear in this version. During the meeting with Hensell, the Doctor engaged in verbal sparring to placate the Governor. Hensell is keen for the Doctor to concentrate on the capsule, telling Bragen to get the party some proper clothes to wear: "We're not savages living in igloos, Examiner. If you knew anything about Vulcan at all, the climate is very mild." Hensell leaves and the Doctor quips "Nevertheless, a chilly reception." Later when the Doctor challenges Lesterson's theories about the capsule's opening mechanism, Ben says to Polly "Just suppose he's been sent here deliberate like... To make it possible for that capsule to be opened." In this version of the script, the Doctor tells Ben and Polly "I guessed that I'd find Daleks. You know that piece of metal I showed you in the Tardis. It's identical with this piece. I took it from the Daleks." At the end of Episode One, the Doctor senses that the missing Dalek is behind him... and slowly starts to turn.

④ In the rehearsal script, Quinn – who was also referred to as "Quinn" – was described as "a young, good-looking man in his late twenties" while Bragen was "a few years older... A different mettle of a man altogether, a bland exterior covers much ambitious cunning." Lesterson was "a cheerful enthusiast in his middle fifties. A dedicated scientist, more in the Bronowski mould than that of Rutherford" and his assistant Janley was "in her twenties, slim and attractive. Her eyes reflecting great character and determination." Governor Hensell was depicted as "a busy, forceful leader – autocratic. A brusque man very used to making decisions and delegating authority, of a minor kind. He is in his fifties." In Episode Two, Resno is described as "not a tall man, bowed shoulders in his early forties, a worrier through life" while Valmar, introduced in Episode Three, is "young, strong faced – his right leg is twisted, giving him a noticeable limp". Another insurgent, Kebble, was described in Episode Four as "a tough, powerfully shouldered individual".

⑤ In the rehearsal script for Episode Two, the dialogue for the Doctor was again very different to the final version. In the capsule, Ben remarks that the 'real' Doctor was always talking about Daleks and asks "You wouldn't be trying to convince us of something, would you?" When the Doctor says he hoped Ben had got over his suspicions, the sailor replies, "You're wrong then, aren't you? ... I mean, we're stuck with these people thinking you're this Examiner from Earth, aren't we?" "But the glue isn't very permanent, is that it?" asks the Doctor. When Polly questions the Doctor's discover of the Examiner's papers, the Doctor maintains "I did find them. The Examiner was murdered. And I am Doctor Who." "Yes, well that proves everything, doesn't it?" says Ben. The confrontation with Lesterson was



reworked. The scene in the traveller's room was different, with Polly singing sea shanties when the Doctor discovers the bug on the table. When Polly suggests talking to Quinn, Ben retorts "Get her! You just want a chance to talk to him, that's your little game isn't it? Loved it when he was carrying you towards the Colony here. You woke up and said "Where am I?" – took one look at him... Just like the Bard Nardennies at the pictures. It was great!" The next scene began with the Doctor staring "outwards at the landscape glowing in the weird moonlight of a Plutonian night." "Did the Daleks destroy your planet?" asks Polly, to which the Doctor replies "I don't know. Perhaps I'll never know. You see, we left in the Tardis, Susan and I – before the end. Where is Susan now? I can't remember." The Doctor puts a hand to his head and Polly goes to him, gently touching his shoulder. The rehearsal script had more dialogue between Janley and Lesterson about Resno. In the final scene of the episode, none of the Dalek and Doctor's initial reaction to each other is present. When the Dalek moves towards the Doctor and studies him, the Doctor says "A Dalek always senses its real enemy."

⑥ The rehearsal script for the third episode bears the episode title *Servants of Masters*. The

A disquieting discovery for the TARDIS crew on Vulcan: "Ben, Polly, come and meet the Daleks..." © BBC

Bragen, Lesterson, Hensell, Janley, Polly and Ben examine Lesterson's new 'servant'... © BBC







Dear Diary. Rejuvenated. Visited Vulcan today. Earth Examiners murdered: 1 (v. good) ... © BBC

opening scene was heavily reworked; originally when Janley asks why the Doctor is so opposed to the Dalek project, he replies: "I'm against the Daleks. I'm telling you all again. One Dalek is far more dangerous than a string of atomic missiles." The short scene of the Doctor talking to Polly and Ben in the corridor was absent from this version and the sequence of events changed slightly. The Doctor's discussion about the situation in the rest room is interrupted by Quinn, who has managed to overpower his guards in the corridor. Much of the subsequent corridor scene between the travellers instead follows on directly in the rest room. The scene of Polly and Ben waiting for the Doctor in the corridor was very different, with the pair discussing the notice board and finding that their names are on a list for a medical examination which all new visitors to Vulcan must undergo. This leads into an extra scene between the Doctor and Ben set in the Medical Room. The Doctor says that the examination is a complete waste of time as he is perfectly well: "I haven't felt better for - let's see - two hundred and fifty years!" Ben tests the machine and has his pulse and temperature measured. The Doctor says this is most ingenious, and declares that Ben is fit as a fiddle, "Almost as fit as I am!" When the Doctor takes his turn on the machine, lights flash ominously and the machine says that the Doctor is in a pretty bad way. The Doctor looks momentarily concerned, and then says "Of course! This wouldn't work for me. I'm seven hundred and fifty years old." "Oh yes," says Ben, "I thought you'd just been around? Must have shed a few hundred mustn't you?" "Plasticine, Ben, is still plasticine - whatever shape you change it to," says the Doctor as he moves off. Much of the subsequent dialogue between the Doctor and Ben was then reworked. Later in the rest room, Ben considers Polly's disappearance and tells the Doctor "I'll belt her one when she does show up. No idea the way people worry about her all the time." After the warning letter is delivered, Ben threatens what he will do to anyone who harms Polly. "You were going to, er ... belt her just now" says the Doctor drily. When Bragen enters the room without knocking, the Doctor reprimands him, saying "The door is my protection against insolence".

An electric climax: the colonists are saved in the nick of time as the power overloads. © TORHAM



Episode Four's rehearsal script was entitled *The Destiny of Doctor Who* and had none of the dialogue between Bragen and Valmar early in the episode, which appeared instead in a later scene with the Doctor and Ben which was reworked from Whitaker's draft. The scene with the Doctor and Ben at the noticeboard was different, with the Doctor telling Ben that after the meeting with Bragen "you have seen the ultimate in Lunar folly." When visiting Lesterson, the Doctor finds a pack of envelopes in Janley's bag which are like one which he saw Kebble drop earlier. Returning to the notice board, the Doctor deciphers the simple code which uses the last letters of each word.

Director Christopher Barry had worked with Patrick Troughton before on the BBC serial *Smuggler's Bay* and had worked with Robert James, who played Lesterson, many times before. The design crew for the serial comprised Sandra Reid on costumes, Gillian James on make-up and Derek Dodd - a newcomer to the show - on sets. Around 51 minutes of Tristram Cary's music from the first Dalek serial was used throughout the story.

Monday 12 September 1966: Peter Hawkins pre-recorded Dalek voices at the BBC Radiophonic Workshop from 11.30am.

During filming, one of the Dalek operators was accidentally sent home early and so visual effects assistant Alan Whibley replaced him inside the casing for the rest of the day. Film editing took place from Monday 3 October to Friday 7 October, with the final editing day also used for dubbing.

Friday 7 October: Sydney Newman requested changes to the script regarding the Doctor's characterisation. With David Whitaker unavailable to perform the rewrites, an agreement was made with Whitaker's agents on Monday 10 October that another writer should be allowed to do the redraft while Whitaker retained sole credit. Dennis Spooner had already undertaken these rewrites over the weekend, but the formal request from story editor Gerry Davis did not come until Wednesday 12 October. One of the main cuts which Spooner made was the scene with the Doctor and Ben using the medical centre machine in Episode Three.

For the regeneration, the camera script notes "Doctor Who has fallen to the floor, his face has changed, his white wig is now streaked with black. The face mixes to a even younger face." When the Doctor gets up, "We see that the clothes the Doctor wears underneath his cloak are several sizes too big for him, they are shapeless and baggy, an extravagant bow tie is tied around his neck. The loose jacket has a vast number of pockets."

In the camera script for Episode One, the Dalek creature was described as "a strange horrifying claw-like appendage". At the start of Episode Two, the Doctor addresses Ben as "lad". There were various ad-libs by the regulars regarding the new Doctor's eccentricity, notably the "Lesterson listen" tongue-twister, the Doctor and Ben's "Oh no no no"/"Oh yes yes yes" about Polly's disappearance and the Doctor's "Intrusion? No intrusion!". In the camera script for Episode Three, the Doctor's movements were often described as "shuffling".

Rehearsals for the serial took place at St Helen's Church Hall in St Helen's Gardens, London and ran from Tuesday to Friday each week prior to recording. Anneke Wills celebrated her twenty-fifth birthday on Thursday 20 October during rehearsals for Episode One. The delay in recording by one week meant that the cast were all paid an extra week for the serial.

The first five episodes were all videotaped between 8.30pm and 9.45pm on a Saturday evening. Episode Six was film recorded onto 35mm film between 8.30pm and 10pm.

One of the tunes which Troughton played on the recorder had been improvised by one of his sons and he attempted to get a credit for them on the programme.

Saturday 22 October: There were two recording breaks scheduled for Episode One; the first came before the group scene in Lesterson's laboratory to allow Michael Craze and Anneke Wills to change into colonist outfits and the second came before the final scene in the capsule so that the scene crew could open the nose-cone of the capsule prop and let the cameras record the scene inside. The opening captions were shown over a shot of the Doctor's new face while the closing credits rolled over a shot of the Dalek claw which faded out to black.

Saturday 29 October: Episode Two's recording schedule had no breaks, just two run-outs where taping continued but an edit would be made to remove the break from the completed programme. The opening captions were shown over a shot of the Daleks inside the capsule while the closing credits rolled over a close-up of the servile Dalek which faded to black.

In editing, one slight cut was made to Episode Two - the very start of the scene where the Dalek is tested by Lesterson and Janley.

Saturday 5 November: Episode Three was planned for recording with four tape run-outs and no breaks. The title, writer and episode captions were superimposed over a shot of the group on Hensell's terrace facing the Dalek and the closing credits rolled over a shot of the three chanting Daleks, fading to black.

Thursday 10 November: The programme listing in *Radio Times* incorporated a small picture of the new Doctor in the TARDIS for Episode 2.

Saturday 12 November: Episode Four was taped with only one recording break after the scene of the Doctor and Ben examining the notice board. The opening captions were shown over a shot of the three Daleks as Lesterson approached them, and the closing roller began over the film sequence of Lesterson watching the Daleks inside the capsule.

One small cut was made in Episode Four to the scene where the Doctor and Ben visit Bragen. Bragen explains that the colony is becoming very slack and he is bringing in new methods to give people leadership. "It depends on what kind of leadership, doesn't it?" says the Doctor.

Saturday 19 November: Episode Five was planned for recording with only one tape

run-on and no breaks. The opening captions were shown over the film reprise of Lesterson in the capsule while the closing roller began over the film sequence of the Daleks leaving the capsule.

● **Saturday 26 November:** On Episode Six there were five breaks; the first of these was to set up the corridor scene in which the Daleks attacked the Doctor's party, the second to set the rebels' barricades into the corridor set, the third to allow Nicholas Hawtry (Quinn) and Richard Kane (Valmar) to move from the showdown in Hensell's office to the wrap-up scene in Lesterson's lab, the fourth to let Troughton, Wills and Craze move from the lab set to the Mercury rock field and the final one to remove the TARDIS prop and have the ship dematerialise using inlay. The opening captions were shown over the film sequence reprise of the Daleks in the capsule prior to their attack, and the closing rollers appeared over a shot of the wrecked Dalek on the surface of Vulcan which faded to black. The episode ended with a caption slide reading 'Next Week: Dr Who and the Highlanders'.

● **Monday 28 November:** After recording was completed, a new version of the Doctor's character outline was issued (alongside notes on Jamie) entitled *The New Doctor Who*. "The new Doctor is younger than the former (Hartnell) characterisation. He is more of an enigma, using humour to gain his ends rather than direct confrontation. His clowning tends to make his enemies underestimate him and his obsession with apparent trivialities, clothes, novelties of all kinds, etc., is usually a device to give him time to examine a newly-discovered clue. With Ben, Polly and Jamie, he is cryptic, oblique and mysterious, preferring (like Sherlock Holmes) to keep his conclusions to himself and let the others theorize about the situation. However, we must feel that there is a keen purpose in all he does (if we can spot it!) and that he can flare into direct action and dominate the scene when necessary. For some serials he uses disguise and appears in outfits ranging from an old woman to a German Doctor of the 18th century (these though must always be discussed with the Story Editor so we don't have him going into costume in every serial). His disguise is that of a Scarlet Pimpernel [sic] and used for the same purpose. Perhaps his chief attribute is an avoidance of the cliché and obvious. His attitudes to any give situation are off-beat and unpredictable. Sometimes this leads to misunderstandings with his companions who consider him to be favouring the "wrong side". Ultimately we see his action to be the right one and understand his line of reasoning, but in the process he can revitalise many a familiar situation. When he has achieved the desired result and is congratulated by the others, he invariably looks puzzled. Did he really do that? And if so "how"? Perhaps the others can explain how he did it? His companions are therefore never quite certain if he has won his battle, etc., by accident or design and this sometimes leads to a 'Pied Piper' ending, with the people he has saved rejecting him because of his manner and his refusal to accept their gratitude. As with his fellow time-travellers (and the viewers), he wants them to think for themselves and stand on their own two feet, instead of putting a statue to their deliverer in the market place and making the same mistakes again".



Two dormant, cobwebbed Daleks wait inside their capsule to be discovered. Be afraid. Be very afraid ...

● **Monday 12 December:** An Audience Research Report summarised the comments of 217 viewers of Episode Three of the serial. The serial was not enthusiastically received, although the Daleks were popular as ever in spite of comments that their novelty was now wearing thin. Some commented that they did not like the new Doctor ("didn't seem right somehow") and that they now enjoyed the series less than before. Troughton was seen as being wasted in the role by some viewers and the new emphasis on comedy from the Doctor was unpopular, as was his costume. A few found the changes refreshing and wanted to see how Troughton would settle into the role.

● The serial was purchased by ABC in Australia in June 1967, screened uncensored with a G rating from July to August 1967 and repeated in May 1968. New Zealand purchased it in March 1969 for screening from August to December 1969; these films were then sent on to Singapore in January 1972.

● During research for 30 Years in the TARDIS in November 1993, a VHS tape of extracts concerning the BBC Radiophonic Workshop was given to director Kevin Davies and contained a clip of the Daleks exploding from Episode Six; this was found as a film insert from an edition of the BBC children's magazine *Tom Tom* broadcast on Tuesday 26 November 1968. In 1995, an extract of the programme *Perspectives from C for Computer*, an ABC documentary assembled in the 1970s, was returned to the BBC; this included extracts of the Dalek production line from Episode Four, and clips of the Daleks in Lesterson's laboratory and the Daleks entering the capsule in Episode Five. Assorted silent clips filmed on 8mm from an Australian broadcast included extracts of the Doctor with Polly and Ben in the TARDIS at the start of Episode One, the Doctor in the Vulcan colony from Episode One and various elements of Episode Two including Polly trying the Doctor's tongue twister, the death of Resno and the cliffhanger.

● Colour photographs of the serial taken during production and held by the Topham Picture Library were made available for sale by Visual Imagination in 1990. A set of

transcribed scripts of the finished programme, based on the camera scripts, were published as *Doctor Who: The Scripts - The Power of the Daleks* by Titan Books in March 1993; the scripts were edited by John McElroy and the cover was by Alistair Pearson. The serial was not novelised for many years until a suitable deal could be struck with Terry Nation and the estate of David Whitaker. John Peel wrote *Doctor Who - The Power of the Daleks*, working from Whitaker's draft scripts in places and adding various new elements of his own such as a UNIT team arriving at the Snowcap Base, IMC's influence on the Vulcan colony and a female medical officer called Thane. Published in paperback by Virgin's Doctor Who Books imprint in July 1993, the novel boasted a cover painting by Pearson and was Number 154 in the Doctor Who Library. The soundtrack of the serial, with Tom Baker recording a narration written by Eric Seward on Monday 17 May 1993, was issued in August 1993 by the BBC Radio Collection in their Doctor Who: The Missing Stories range. A figure of Troughton's Doctor from the serial was issued by Harlequin in 1997. The documentary *The Missing Years*, released as part of *The Visitors* collection by BBC Worldwide in November 1998, included the extracts from *C for Computer*, *Blue Peter* (Whicker's World) (the Daleks preparing for battle at the end of Episode Five) and *Tom Tom* as well as elements of the 8mm TARDIS scenes from Episode One which had been re-dubbed. The *Regeneration* and *Doctor's Transitional Troum* sound effects were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 - The Early Years* issued in May 2000 by BBC Music.

● In the Cast section, Gerald Taylor Dalek and Peter Hawkins Dalek Voices featured in Episode Two but were not credited. In the Credits section, *Tristram* Mary was only credited for *Incidental Music* on Episodes Four and Five. Terry Nation's credit on Episode Two was in the form of a voice-over, while he was credited on-screen for Episodes Three to Five. Omitted were Film Cameraman Peter Sargent [5], Film Editor Jim Latham [6], Costumes by Sandra Reid [6], Make-Up by Gillian James [6], Lighting Graham Southcott [6] and Sound Buster Cole [6].



Lesterson didn't much enjoy his surprise visit to the Louis Marx factory ... © BBC

# The Highlanders

Distant Drums **BY DAVID DARLINGTON**

## BUM ARCHIVE

DWM 292

## COMMISSIONING

**Thu 30 Aug 66** Dr Who and the Highlanders scripts commissioned from Elwyn Jones for Mon 19 Sep 66  
**Mon 12 Dec 66** Gerry Davis cleared retrospectively for rewrites to serial

## PRODUCTION

**Fri 11 Nov 66** Ealing Film Studios  
Stage 3: Jerry/Rowing Boat  
**Mon 14 Nov 66** Frensham Ponds, Frensham, Surrey  
[Moorland/Forest Path/Pit]  
**Tue 15 Nov 66** Frensham Ponds [Moorland/Cottage]  
**Wed 16 Nov 66** Ealing Film Studios Stage 3:  
Boat/Watergate/Sea  
**Mon 21 Nov 66** Frensham Ponds (Ext TARDIS)  
**Sat 3 Dec 66** Riverside Studio 1: Episode 1  
**Sat 10 Dec 66** Riverside Studio 1: Episode 2  
**Sat 17 Dec 66** Riverside Studio 1: Episode 3  
**Sat 24 Dec 66** Riverside Studio 1: Episode 4

## RADIO TIMES

**Sat 17 Dec 66** Episode 1: Highlanders v. English; but whose side is the Doctor on?  
**Sat 24 Dec 66** Episode 2: A terrible choice – hanging or transportation!  
**Sat 31 Dec 66** Episode 3: Ben upsets Grey's plans, and faces a ducking.  
**Sat 7 Jan 67** Episode 4: The battle of 'The Annabelle'

"You'll pick it up! Careful, like ...": the TARDIS crew meets its new member for the first time. © BBC



**O**ne needs little supporting evidence of Doctor Who's Little-England home counties origins and attitudes beyond a cursory glance at what happens when it gets any distance from the M25. It doesn't even have to move outside peripatetic Albion – just ask *The Smugglers*. But it is something of a sore point with me, even now as an external exile in London, that on the three occasions that Doctor Who visited Scotland, two of the stories feature the Loch Ness monster, and two of them are all about people mooching about in kilts

"I should like a hat like that!" The Second Doctor tries his hand at a Highland Fling. © BBC

wielding bagpipes and similar weapons of mass misery. I mean, really. Bung in some whisky, shortbread, a deep-fried Mars bar and a little tartan drummer girl in a plastic tube and Bingo! You've checklisted the set. Have a Tuffy badge.

But *The Highlanders* is rather more forgivable than its competitors, because at least there's a deeper motive behind the setting and trappings than the five seconds' thought required to decide that Nessie is an alien of the type who might enjoy eating oil rigs full of haggis-eating pains in the arse, or listening to Angus Lennie droning out *Flowers of the Forest* on his bagpipes. It's the last of a type, of course – a historical adventure where the setting is the story, pioneered with *The Aztecs* and henceforth banished, never to be seen again. And, perhaps surprisingly, the English are kind of the bad guys, and Polly's assertion that "this looks like England" pre-dates a similarly amusing line in *Delto and the Bonnermen* by a good 20 years.

But more than that ...

I have a brother; a brother like no other. I'm never entirely sure if all families have members who talk to each other in bizarrely encoded in-jokes comprising half-remembered throwaway lines from Monty Python or Reggie Perrin, or whether I am just particularly blessed in this respect. The more I grew up, the more familiar I became with TV history, the more I started to develop an understanding of a damn word my youngest older brother was saying. One line never made sense though ...

"You'll pick it up!" Stevie – for such is his name – would command any time I dropped something. And even sometimes when I didn't. "Careful, like!" another brother – Pat – would chip in, if he happened to be in the vicinity. Having, through the twin blessings of repeats and VHS releases, seen all of Python and Perrin and Fowly and Budgie and all the other shows of my brothers' formative years worth a damn, I learned the origin and context of phrases like "no-time Toulouse" and "I didn't get where I am today ..." and "My God, you're ugly!" and many many many more. But "You'll pick it up!" eluded me for years. Eventually, after hearing it one time too many, I caved in and begged to know what the hell he was talking about.

He smiled an enigmatic smile, and said "you're the Doctor Who fan – you tell me."

After loads more badgering, he told me more.

"You know the guy in the kilt? The one from *Emmerdale Farm*?"

"Yeah, Frazer Hines, what about him?"

"It's the first thing him and his mate ever said to Doctor Who."

I ran upstairs to check Target's Doctor Who – *The Highlanders*, and he was more or less right. Only mildly annoyed that my brothers could quote from memory bits of long-destroyed Doctor Who from before I was born that I'd never get to see, I consoled myself with the knowledge that after 20 years he'd remembered the line just a bit wrong. Bah, as the Doctor himself had just said. Romantic piffle.

Except that when the soundtrack came out on CD a couple of years ago I heard the scene as scripted and performed for the first time, and the sods had not only remembered the lines perfectly, but the inflection as well. So that's what always runs through my head while everyone else is smiling, in what to me remains a mystifyingly "Liberty Hall"-esque fashion, at the Doctor's gibberingly insane proto-catchphrase about the hat.

My oldest brother Bill doesn't talk like that. Thank God one of them doesn't.



## ARCHIVE EXTRA

◆ Synopsis: Lieutenant Ffrench should be referred to as ffinch throughout (with a small f).

◆ The production team for *The Highlanders* included Sandra Reid and Gillian James, who continued to supervise costume and make-up respectively, as they had since mid-1966. The team also included set designer Geoffrey Kirkland on the first of his two *Doctor Who* serials.

◆ A figure of Jamie from the serial was issued by Harlequin in 1957. In August 2000 BBC Worldwide issued the soundtrack of the serial on CD. The narration provided by Frazer Hines was recorded on Tuesday 16 May 2000.

◆ In the Cast section, the role played by Michael Elwyn is Lt Algeorn ffinch. Omitted from the Extras section is Peter Diamond as Dead Body (Jim Hughes).



A highland recruit for the TARDIS team: Jacobite piper James Robert McErimmon (Frazer Hines), © BBC

# The Underwater Menace

Even The Bad Times Are Good **BY STEVE COLE**



"Nothing in the ... er, what was it again?" Thous found Zarooff's megalomania masterclass rather taxing ... © BBC

of Geoffrey Orme (deceased). The BBC wanted to pay him for the resurrected fishy fragment, but bad no one to take the cheque. I felt a cosmic finger was pointing at me; was the reputation of *The Underwater Menace* by now so notorious that even the author's dependants would turn down good money to preserve their anonymity?

I guess it was just one more tragedy for this dog of an underdog. *The Underwater Menace* had been unwanted practically since inception, and it seemed a little vengeful to me that the feeling was still lingering three decades later. Originally, of course, the production team had rejected Orme's commissioned scripts, and formally written off the serial. Only when fellow one-miss-wonder William Emms was unable to complete replacement scripts was Dr Who and the Fish People reluctantly resurrected – a last resort.

Poor Geoffrey Orme. There he was, a successful professional who'd been churning out scripts since the 1930s, and yet *Doctor Who* had him well and truly stymied. Undaunted, he soldiered on – bless him! – writing new characters in and out and dashing scripts out to Gerry Davis often several times a day. Had he only known how history would treat him ...

Traditionally, it's the pathetic balletic Fish People who get the stick, together with Zarooff – under the sea but over the top. But really, *Doctor Who* is stuffed to the artificial gills with dodgy monsters and overacting – *The Underwater Menace*'s problems are more fundamentally bound up with its structure. Zarooff announces that he wants to destroy the world in Episode 2 – that's all he wants. And with that established, the plot has few worthwhile places to go – we're just presented with a feverish frenzy of chases, capture and recapture.

But you'll recall that the documentary concerned the missing episodes of *Doctor Who*. If anything, the serial's partial destruction is a blessing, as the parts are far greater than the whole. Each, individually, is chock-full of incident, and Episode 3 boasts (yes, boasts!) a fight scene better-choreographed than anything in the 1980s, witty banter, a well-staged chase in a bustling market place, terrific set design, Troughton's Doctor's heart on his scruffy sleeve (not having yet learned that less is more), Anneke Wills looking stunning in Atlantean ringlets, lots of violence and even Colin Jeavons!

While Orme didn't fashion a redoubtable whole, his cocktail of colourful situations and an ear for cracking dialogue should be commended. I still hope one day someone will come forward and accept that modest BBC cheque on his behalf – for it shouldn't be improper to celebrate a segment of a poor story out of context. With so much of the Troughton era now reduced to fragments of plastic crabs and weary collars and fading memories, we ought to take our pleasures where we can – even the guilty ones.

## DWM ARCHIVE

DWM 209

### COMMISSIONING

Tue 16 Aug 66 Dr Who Under the Sea scripts commissioned; delivered Wed 16 Nov 66 (Episode 5, 1 to 3), Sun 20 Nov 66 (Episode 4), Sun 27 Nov 66 (revised Episode 1), Mon 28 Nov (revised Episodes 2 and 3), Tue 29 Nov 66 (revised Episode 4)

### PRODUCTION

Mon 12 Dec 66 Winspit Quarry, Worth Matravers, Dorset [Volcanic Island]  
Tue 13 Dec 66 Winspit Quarry [Beach/Toph of Hill/Entrance to Pot Hole/Summit of Hill/Cave/Rocks]  
Wed 14 Dec 66 Ealing Film Studios Stage 3: *Underwater* (inc back projection)  
Fri 16 Dec 66 Ealing Film Studios Stage 3: Rocky Cliff/Underwater  
Sat 17 Jan 67 Riverside Studio 1: Episode 1  
Sat 14 Jan 67 Riverside Studio 1: Episode 2  
Sat 21 Jan 67 Riverside Studio 1: Episode 3  
Sat 28 Jan 67 Riverside Studio 1: Episode 4

ears back now, when commissioning *The Missing Years*, a documentary stuffed full of rare clips exploring the saga of *Doctor Who*'s missing-believed-wiped stories, I declared it would also include a complete episode as the feature presentation – *The Underwater Menace* Episode 3.

Fan reaction was such that you'd think I'd arranged for a fire dog turd to be given away with every copy. But for me, at least, it made sense. This was a Troughton boxed set, and *Menace* was the earliest existing complete Troughton episode. Plus, with my business bat on, I felt the Yeti would be needed in reserve to carry *The Fountains* (so to speak) should a further archival compilation see the light of day.

Perhaps I should've expected the outcry. Books and journals have been telling me to hate this story all my life. I suddenly remembered an ancient DWM feature on the story, where the photos had all been vandalised with schoolboy enthusiasm – cutting out a Fish Person from a group photograph and painting another's giggling eyes bright red. I bet no one complained, either; too busy scribbling in their own red moistaches underneath ...

This serial's story standing was made still more poignant when I was informed by the Clearances department that they had no record of any estate responsible for the business affairs



"Did you know fish have a 3-second memory? Did you know fish have a 3-second memory? Did you know..." © BBC



## ARCHIVE EXTRA



Oh lordy! It's the Pathetic Sharks. Or something. © BBC

### ARROID TIMES

Sat 14 Jan 67 Episode 1: The Doctor and party are taken down under the sea. It appears to be Atlantis – but is it?

Sat 21 Jan 67 Episode 2: The Doctor discovers Zoroff's secret. Ben and Jamie find strange allies.

Sat 28 Jan 67 Episode 3: The fish-slaves revolt against Professor Zoroff.

Sat 4 Feb 67 Episode 4: Zoroff sets his plan in motion. Will the Doctor be in time to stop him?

Another photo of a blimmin' Fish Person! Couldn't they have taken a few of Zoroff's pet octopus instead? © BBC



● In the camera scripts, Jamie's dialogue is generally written phonetically (eg "Ye wouldna be makin' fun o' me, would ye? ... Is it a fact, we dinna ken where we're going?"). For the film sequence after the TARDIS has landed, Ben mocks the "well-travelled Duchess", imitating her accent to say "Could we be on the Riviera, Agatha? Hardly, it's out of season. Southend then?", before lapsing back into his own Cockney to comment that there are no whelks. When Jamie comments that he doesn't think Ben is very funny, Polly thanks him. Examining the fake Aztec bracelet, the Doctor describes it in the script as "An Aztec representation of Tonatish – the substance of the Sun." The guard who distracts Zoroff and hence allows the Doctor to talk to Ara was originally a female scientist called Steen.

● In the script for Episode Two, it was noted that Zoroff was "anxious to impress... Dr Who" in the opening scenes; "His voice grows in power and pitch, he stands up and his eyes glow. He is a tremendous figure." Of the mine workers, Sean was "a middle-aged likeable Irish seaman" while "The other is Jacko, a dour type". Meeting Ramo and assuming a disguise, the Doctor is eager to wear the "magnificent" robe, and gets out a mirror, commenting that he looks "Oh, very nice... very nice indeed!". In the earlier rehearsal scripts, Polly faints when hearing somebody enter the temple where she is hiding; this turns out to be Ben's party, and Ben picks up the prone secretary. Thous was described as "a dignified man in imposing costume".

● In Episode Three's script, "Doctor Who" was disguised as "The main in rather tattered clothes sits by the fountain playing a pipe or similar instrument. It is no proper tune – just a series of disconnected notes"; when Ben 'confronts' the Doctor in the market place, "He gives Doctor Who a push with his foot. The Doctor topples over backwards." The market sequence was longer in the rehearsal script, and the camera script notes that the Doctor "plays a measure from Colonel Bogey". A later stage direction noted that "Dr Who [is] taking off sailor clothes." For the film sequence with the Fish People, the stage directions note "FISH PEOPLE passing the message one to the other. This is either a simple single SHOT SCENE, or may be expanded into something rather more rewarding if facilities allow, with attractive swimming SHOTS." The final scene was different in the script with Zoroff telling Thous with good humour "Sssshi Sshi One moment. I have nearly finished. What I am going... oh yes... since your goddess Amdo has developed such an enchanting taste for people it is surely fitting that the great Thous should offer himself as, er, what shall we say – today's dish of the Gods." Zoroff "roars with laughter at this joke – and still laughing he takes a spear from one of his guards and hurls it at Thous". To the guards, Zoroff says "Comde, we have much to do. Kill these two men, and follow me to the laboratory. Nothing on earth can stop me now." The concluding TARDIS scene was a late addition to the script of Episode Four.

● Rehearsals for the serial took place at St Helen's Church Hall from Tuesday to Friday each week prior to recording. The cast were unimpressed by the script and production, with Patrick Troughton disappointed by the cheap sets enforced by the low budget. Director Julia Smith was highly charged during the production, and the cast recalled that she would burst into tears on occasion.

● Two cuts were made to Episode 1 prior to broadcast. The end of the scene where the Doctor is to be taken from the table of food by the guards was removed. The Doctor quietly urges Ara towards the exit with his message. When the guards enter, the Doctor grabs the tablecloth and sweeps it upwards, hurling the food into the faces of Ramo and his guards. A game of hide and seek ensues with the Doctor attempting to escape through gaps behind hanging tapestries. Eventually the Doctor is cornered, but clearly enjoyed every moment of the confusion. The end of the scene where the Doctor and Ara talk while a guard distracts Zoroff was cut. The Doctor tells the Professor that he has had his appetite whetted so he must see the laboratory of the world's greatest scientist. Zoroff is flattered and agrees, leading the Doctor away.

● Saturday 14 January 1967: A single recording break was scheduled during the taping of Episode 2; this was to move the cameras before the scene in which Ramo and the Doctor entered the Council Chamber.

● One cut was made to Episode 2 in editing – the start of the tunnel scene where Ben's party reach a forked junction. In this, Ben is amazed to learn that Atlantis is not a legend

after all, and Sean confirms people have lived here ever since the flood, some now turned into Fish People. Air is funnelled down from the crater above and Zoroff's quarters are air-conditioned. When asked how long he has been a prisoner, Sean estimates two years, adding that there are a lot of shipwrecks around these parts – not all from natural causes.

● Saturday 21 January 1967: Episode 3 had one recording break planned before the scene in the Market Place. This was to allow various cast members – principally the regulars – to have costume changes into their disguises.

● Saturday 28 January: The Doctor's stovepipe hat made its final appearance in the closing scene of Episode 4 when it was briefly worn by Polly. There were three recording breaks planned; the first came after the final scene and closing credits which were taped at the start of the evening, the second was during the scenes of Polly and Jamie in the tunnels to allow Anneke Wills and Frazer Hines to move along the set, and the final one for camera moves after the scene where the Doctor wants to go back to save Zoroff.

● One scene was deleted from the finished Episode 4. In the refugee cave, Sean says that the water has run, but Ara thinks maybe the Doctor escaped. Jacko says that they should not fool themselves; the Doctor went to stop Zoroff and must have drowned himself – they will never know if he succeeded. Sean is indignant; if the Doctor hadn't succeeded, they wouldn't still be in one piece!

● The serial was purchased by ABC in Australia and screened with a G rating from September to October 1967. New Zealand purchased it in April 1969 for screening from December 1969 to February 1970. It was also sold to Hong Kong and Singapore around 1969 and Zambia around 1970.

● The 405-line videotapes of Episodes 1 and 2 of the serial were cleared for wiping on Monday 21 July 1969 while Episodes 3 and 4 were cleared on Monday 22 September 1969.

● Late in 1966, the cuts made to the serial by the Australian Film Censorship Board were located and returned to the BBC. The documentary *The Missing Years* released as part of *The Ice Warriors* Collection by BBC Worldwide in November 1998 included the censorship extracts; the complete Episode 3 from the serial was also included on the tape. Dudley Simpson's incidental music for the Fish People was included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music.

● In the Extras section, Mary McMillan and Tony Starr played Half Fish People rather than Full Fish People, while Alex Donald and Nigel Clayton were Full Fish People rather than Half Fish People. Omitted were Alan Vicars, Robin Scott, Royston Farrell and Philip Joste as Laboratory Assistants. In the Credits section, although Sandra Reid received the Costumes by credit on Episode 4, Episodes 3 and 4 were supervised by Juanita Waterson, uncredited.

# The Moonbase

Hi Ho Silver Lining **BY GARY RUSSELL**



**T**here was this kid at school who told lies. Not the "I'm going to tell on you and you'll get into trouble with the headmaster" kind of lies, but the "I want to be loved, respected and adored by my friends" kind of lies that everyone indulges in when they're 11... and hopefully grows out of once they realise that girls, music and coffee are more important to a teenagers' life than Cresta, Spangles and Lift Off with Aysheo. (Whether he did, I've no idea – I haven't heard from him in 15 years.)

Anyway, one of the little white lies he told was that he owned a copy of the Target novel *Doctor Who and the Cybermen*. Of course, these days, everyone has a copy. If you haven't – yes you over there, reading this on the 08.47 to Lime Street or you, flicking through this in Smiths in Lowestoft – your life is empty and unfulfilled. Think on that as you wander home tonight.

So he told this lie. It's a lie which is only notable because at the time he told it (complete with "Oh, Tobias Vaughn is my favourite villain now. What do you mean, you don't know what he does? Oh you're not a real fan then...") the book hadn't actually been published! This was in those heady days of the mid-

Despite the Cybermen's excitement, the queue to use the Laser Cannon was terribly orderly. © BBC

1970s when we didn't actually know when things were due to be released. If the "Also Available In This Series" listing inside *The Abominable Snowman* said "Doctor Who and the Cybermen" you believed that, a) it did exist, and b) indeed you weren't a "real fan" for not owning it. Thus all his baloney about it being an adaptation of *The Invasion* (he had, of course, got the Tobias Vaughn stuff from the Radio Times 10th Anniversary Special) was blown out the water in mid-1975 when, alongside *Doctor Who* and the Giant Robot, *Doctor Who* and the Cybermen hit the shelves. Curiously, an *Invasion*-style Cyberman stared out from the cover, albeit in a curious shade of green (I was sure that when I saw the Cybermen in 1968 they were silver, but I kept my mind open. Green was okay, too).

Thus having purchased both books (but having no real interest in Robot 'cos it had Tom Baker in it and he was crap 'cos he wasn't "my" Doctor, Mr Pertwee) I hungrily devoured the 130-odd pages of Gerry Davis' masterpiece.

The first clue was that Zoe wasn't there, but Ben and Polly were. The second was that it was set on a moonbase. Not only wasn't this book *The Invasion* (a tragedy for me as it's a story I could remember very clearly and thus wanted to relive) but it meant that the kid at school (I'll not name him – he may be a high-powered city lawyer now) was a liar *lor pons on fire!*

Nevertheless, I begrudgingly read it... and proceeded to do so a couple more times before the weekend because I fell in love with it. The story was clever (it was the sugar – brilliant!), it was creepy (those Cybermen lurking in store room shadows) and it was great escapism (wow – one day we'll control the weather via a big donut-shaped room and a TV aerial). It had pace, suspense and good characters. The Doctor was clever, Polly and Ben (new to me) were likeable, and Jamie spent much of the story in a coma. And they all wore spacesuits! There were some great moments – the revelation that Dr Evans was alive, the moment when Fritz and the other guy got "chopped" on the moon's surface, cocktail Polly and, of course, the plastic tray sealing up the hole in the side of the base. Of course, being a scientific-ignoramus, I never really grasped why the Cybermen couldn't deal with gravity (but then, when the book of *The Tenth Planet* came out a few months later, I was equally mystified that Cybermen could be killed by radiation when humans couldn't. I mean, the Great God Pertwee had told us all more than once that radiation equals badness, so how could Ben wave radiation rods at them? Sorry, I'm digressing...) but I accepted that it sent them spinning off into space at the end (for those of you with an illustrated version of the book, isn't that a great drawing?).

So, thank you Gerry Davis – I think this may have been the book that finally convinced me that, next to the TV series, the novelisations were the greatest creation of the twentieth century. Eh? What's that? I was meant to be writing about the TV version of *The Moonbase*? Nah, sorry, never saw that at the time (my older brothers insisted on watching William Tell or something on ITV). Anyway, what I've seen of it since isn't a patch on the book...

## DWM ARCHIVE

DWM 322

## COMMISSIONING

Fri 18 Nov 66 Dr Who and the Return of the Cybermen scripts commissioned for Mon 5 Dec 66; accepted Fri 23 Dec 66 (Episodes 1 to 3), Wed 4 Jan 67 (Episode 4)

## PRODUCTION

Tue 17 Jan 67 Ealing Film Studios  
Stage 3: Lunar Surface  
Wed 18 Jan 67 Ealing Film Studios  
Stage 3: Lunar Surface/Weather Control  
Thu 19 Jan 67 Ealing Film Studios  
Stage 3: Lunar Surface  
Fri 20 Jan 67 Ealing Film Studios  
Stage 3: Models/Dome  
Sat 4 Feb 67 Riverside Studio 1: Episode 1  
Sat 11 Feb 67 Riverside Studio 1: Episode 2  
Fri 17 Feb 67 Ealing Film Studios  
Stage 3: TARDIS monitor  
Sat 18 Feb 67 Riverside Studio 1: Episode 3  
Sat 25 Feb 67 Riverside Studio 1: Episode 4

## RADIO TIMES

Sat 1 Feb 67 Episode 1: Dr Who and party land on the moon, but what is this new terror lying in wait for them?  
Sat 18 Feb 67 Episode 2: More men disappear as the mysterious disease spreads.  
Sat 25 Feb 67 Episode 3: Can the Doctor stop the Cybermen from taking over the base?  
Sat 4 Mar 67 Episode 4: The Cybermen move in for their final attack.



The TARDIS crew go walking on the moon. I hope they can see where they're going... © BBC

## ARCHIVE EXTRA

Freelance props makers John and Jack Lovell worked on the look of the new Cybermen.

In addition to the library music, some of Tristram Cary's electronic score for the first Dalek story was reused.

The 'Next Week' caption at the end of Episode 4 was omitted from the BBC Video Cybermen – The Early Years.

The Bill Donohoe front cover for the novelisation was made available as a poster from WH Allen in 1984.

Monday 21 July 1969: Clearance was given for the serial to be wiped from its original videotapes.

In the Original Transmission section, the programme durations should be 24'12", 24'42", 26'11" and 23'28".

# The Macra Terror

Night of Fear **BY ROBERT SHEARMAN**

## DWM ARCHIVE

DWM 308

## COMMISSIONING

Fri 11 Dec 66 Dr Who & The  
Spideen scripts commissioned  
for Mon 5 Dec 66; delivered Mon  
12 Dec 66

## PRODUCTION

Wed 15 Feb 67 APC, Dunstable,  
Beds (Chase and TARDIS landing)  
Fri 17 Feb 67 Ealing Film Studios  
Stage 3: Controller (back  
projection)  
Sat 4 Mar 67 Lime Grove Studio  
D: Episode 1  
Sat 11 Mar 67 Lime Grove Studio  
D: Episode 2  
Sat 18 Mar 67 Lime Grove Studio  
D: Episode 3  
Sat 25 Mar 67 Lime Grove Studio  
D: Episode 4

## RADIO TIMES

Sat 11 Mar 67 Episode 1:  
The Doctor discovers an ideal  
community, but why is there a  
rebel in their midst?  
Sat 18 Mar 67 Episode 2: One of  
the Doctor's party turns traitor.  
Sat 25 Mar 67 Episode 3: The  
Doctor, Polly and Jamie are sent  
to the salt mines and discover  
their frightening secret.  
Sat 1 Apr 67 Episode 4: The  
Doctor finally comes face to  
face with the Controller and  
discovers ...?



**D** had this girlfriend once who absolutely terrified me. Whichever restaurant we would visit, whichever hotel we would stay in, it was always the same – she'd find fault in everything. My abiding memory is of her locked all night in the bathroom, crying in rage, because we couldn't agree on how awful the bed and breakfast we were sharing was.

She wasn't the greatest holiday companion. And nor is the Second Doctor. Whilst everyone else is having fun with massages and beauty treatments, he's taking the earliest opportunity to seek out the colony's only dissident. Just as Angie's first action upon entering a hotel room was to search for cockroaches, so the Doctor can't resist a good rummage round for giant psychotic mind-controlling crabs. It's in his

The Macra took an instant dislike to Parkinson's impertinent line of questioning ... © BBC

nature. A defender against evil he may well be, but he's no good at letting his hair down.

Five stories in, *The Macra Terror* is the adventure which truly establishes Patrick Troughton. For all his stove pipe hats and washerwoman disguises, the earlier stories were more concerned with emphasising how he wasn't Hartnell than giving a clue what he actually was. Ian Stuart Black's previous scripts showed a Doctor who was a fully accepted pillar of the establishment; the contrast here couldn't be more marked. Troughton's Doctor is a rebel for the sake of it, a free-wheeling anarchist who stands for independent free will at all costs. Sparkling clean shoes you can see your face in may be better, but what if you prefer them scruffy? Blissful ignorance of the monsters of the night may well make you happy, but it's still ignorance.

The Macra aren't the real crisis in the story – instead, it's getting the people to believe there's a crisis in the first place. Once the Macra pop up for all to see and wave a mandible – or whatever Macra wave – they're neutralised pretty speedily. Black is writing about something rather more subtle than gas-addicted crustaceans (and thank God for that) – as in all his stories, he questions our identity. What makes us what we are? And how fragile is that? Ben's betrayal of the Doctor is terrific because it refuses to play the old cliché that he's simply a possessed zombie. Michael Craze plays the part not with the blank-eyed monotone of, say, *The War Machines*, but with the realistic defiance of a man who is fed up playing second fiddle. Of the Doctor he complains, "He thinks he knows best all the time!" The Doctor keeps on asserting that Ben isn't behaving like himself at all, but it sounds as if he's trying too hard to convince himself to me. What is so clever is that Troughton's anarchy is turned back against him, and he suddenly seems to be a control freak every bit as domineering as the Macra. He's a man who expects his companions to follow him into rebellion blithely because he's the Doctor, because that's what the Doctor always does, and because the Doctor is always right. Jamie's assertion that he takes orders from no-one but the Doctor suddenly implies that the Doctor has orders to give ... and it's a wonderfully chilling moment.

For all its cheery tunes and cheeky comedy, *The Macra Terror* is a wholly insidious tale that not only establishes the Second

Below: a cranky crustacean!  
Right: Gertan Klauer as the  
thuggish Ola. © BBC



Doctor but breaks him down and examines him. And I'd argue that it's that darker edge to his character, the part of him that will play the fool to get his own way, that will manipulate Iamie in Evil and the Telos party in Tomb, that makes Troughton such a great Doctor. Yes, there are giant crabs to

defeat. But it's telling that Ben and Polly dump the Doctor when they get to Gatwick with such indecent haste they can barely make it through the story. Just as I dumped Angie the moment we checked out of that cockroach-infested tear-soaked-bathroomed bed and breakfast.

Peter Jeffrey as the Pilot, in league with the gas-guzzling Macra crabs. © BBC

## ARCHIVE EXTRA

Monday 9 January 1967: The Drama Early Warning Synopsis for the serial was issued and erroneously listed Gerry Mill as the director on the serial – Mill was in fact assigned to the subsequent serial in production, *The Chameleons* (latterly *The Faceless Ones*).

Wednesday 15 February: The programme budget included provision for a bottle of brandy to keep the cast warm on location. A 16mm handheld camera was also used on location alongside the usual 35mm film camera. Danny Rae, playing one of the guards, sprained his ankle running over the rough terrain during lunchtime shooting.

Dudley Simpson's musical compositions totalled almost 11 minutes of finished broadcast music; all were realised by Brian Hodgson (who also composed *Heartbeat Chase*) apart from the Chromophone Band heard in

Episodes 1 and 4 which was realised by Delia Derbyshire.

The paperback edition of Ian Stuart Black's novelisation was No. 123 in the Target library. An American version of the soundtrack cassette was also made available by Doubleday.

The test footage of the new Patrick Troughton title sequence was included on the BBC Worldwide DVD of *The Tomb of the Cybermen* in January 2002.

In the Credits section, although Vanessa Clarke was credited for Costumes on Episode 4, she supervised the filming only; the four recordings were handled by Daphne Dare, uncredited. Make-Up for the film sequences was also supervised by Jean Richmond, uncredited.



# The Faceless Ones

Magical Mystery Tour BY J JEREMY BENTHAM



Troughton Crouching Behind Wheel #1: Ah, that classic shot of the Doctor at Gatwick. Not much to do with the story, mind ... © BBC

to divine how best to take the series forward in the wake of William Hartnell's departure.

The penalties for getting it wrong would have been premature cancellation – hardly auspicious rewards for all the hard work by Producer Innes Lloyd and his Script Editor, Gerry Davis. It's not surprising then that there's a lot of experimentation during Troughton's first year. Finally, and wisely, it was the beacon of Hammer Films that steered Doctor Who on its safest course, yet not before sword-and-sandals adventuring in Atlantis, and even touches of CS Lewis on a silent Moon had been tried.

But what if Doctor Who had instead beaten a path to the stables of ITC, Lew Grade's 1960s TV empire that was home to the glamorous action/adventure worlds of *The Avengers*, *Department S* and *Captain Scarlet* ...?

The *Faceless Ones* is arguably the closest Doctor Who ever came to the gloss and gadgetry of the tech-spy arena. Freezer-ray pens, VCtos with fold-back wings, even a Goldfinger-style laser beam for dividing your enemies (although it's still a mystery why so many super-villains wasted money on these devices. They switch them on with fiendish glints in their eyes, and then just walk away, leaving said weapons on automatic while surely knowing that every Sixties dolly-bird worth her salt carries a powder compact with a convenient mirror for reflecting death rays back to their source!)

Ah yes. And what if Pauline Collins had stayed on as Jamie's co-companion in the TARDIS? You only have to look at John Cura's telesnaps of her planting full-lip smackers on Jamie at every opportunity to know that the Nathan-Turner edit of no hanky-panky was not exactly her bag. Oh well, at least we didn't get the "Anything worn under the kilt?" jokes from that particular house of Scouse. Jamie and Samantha definitely had the Purdey-Gambit sparkle between them that could so easily

DWM ARCHIVE  
DWM 212

### COMMISSIONING

Tue 3 Jan 67 Doctor Who & The Chameleons scripts commissioned for Wed 1 Feb 67; delivered Tue 24 Jan 67 (Episodes 1 to 3), Fri 27 Jan 67 (Episode 4), Tue 31 Jan 67 (Episodes 5 and 6); radical changes to Episodes 2 to 6 made on Wed 8 Feb 67.

### PRODUCTION

Fri 10 Mar 67 Gatwick Airport, Gatwick, Surrey – Passenger Concourse (Airport Concourse/Medical Centre/Kiosk/Embarkation)  
Mon 13 Mar 67 Gatwick Airport – Air Courier's Apron (Empty Runway/Airport)  
Tue 14 Mar 67 Gatwick Airport – Main Car Park (Airport)  
Wed 15 – Thu 16 Mar 67 Ealing Film Studios Stage 3: Model filming  
Fri 17 Mar 67 Gatwick Airport – Air Courier's Apron (Police Station/Hangar/Airport)  
Sat 1 Apr 67 Lime Grove Studio D: Episode 1  
Sat 8 Apr 67 Lime Grove Studio D: Episode 2  
Tue 11 Apr 67 Ealing Film Studios Stage 3A: Model filming (remount)  
Sat 15 Apr 67 Lime Grove Studio D: Episode 3  
Sat 22 Apr 67 Lime Grove Studio D: Episode 4  
Sat 29 Apr 67 Lime Grove Studio D: Episode 5  
Sat 6 May 67 Lime Grove Studio D: Episode 6

It's an interesting game to play, "What if ...?" What if Doctor Who had been aimed at an older age group right from the start? What if Doctor Who was played by Richard Griffiths? What if the Daleks had never come along? The permutations are sources of endless fun and speculation. But you can't help feeling it was a lot more serious when the makers of Doctor Who, circa 1966, were trying





Troughton Crouching Behind Wheel #2. Erm ... well you can see a bit more tarmac! © BBC

## RADIO TIMES

Sat 8 Apr 67 Episode 1: The Tardis lands in the path of an incoming jet!

Sat 15 Apr 67 Episode 2: Ben disappears and something has happened to Polly!

Sat 22 Apr 67 Episode 3: The Chameleons plot to kill the Doctor.

Sat 29 Apr 67 Episode 4: The Chameleon Tours plan takes off from Gatwick – but what is its eventual destination?

Sat 6 May 67 Episode 5: Dr Who tries a last desperate gamble to save Ben and Polly.

Sat 13 May 67 Episode 6: The Doctor plays a desperate game of bluff – will it work?

I should like a hat like that (slight return): Gilly Fraser and Pauline Collins give the press some glamour!

have led to a radical shake-up of the established Doctor-companion interplay. And where would that have left the Doctor? Not Steed, that's for sure, but Jason King is a strong possibility. For the first time the Doctor gets to play flamboyant super-leuth; deftly bypassing and upstaging pompous authority types and clod-hopping policemen with a bland condescension that would have had The Saint's Claude Eustace Teal purple-faced and frothing. It was a template that Jon Pertwee's Doctor would later distil to perfection, but then wasn't he Jason King in another body too?

If there is a problem with this ITC-style Doctor Who it's because it doesn't know how far to take its emulation of the action/adventure thriller before it feels a need to pull back into the safety of Doctor Who convention. Vanishing bodies and aeroplanes minus their passengers are pure Department S

mystery and suspense, but the identity of the true villains is revealed five minutes into the first episode and telegraphed every time thereafter by that annoying two-chord strummed soundtrack that director Gerry Mill added every time we were in the presence of Chameleons.

And then there's that last episode, played out in the best traditions of SPECTRE aboard the villains' secret base. That's fine if you're planning a last reel filled with gunfire, mass explosions and a blast-off to safety just as the countdown reaches zero. But being Doctor Who there has to be a more morally satisfying resolution to the plight of these faceless aliens, which you suspect eluded the inventiveness of David Ellis and Malcolm Hulke. Somehow the Doctor's cryptic hints at a solution up his sleeves creep a little too close to the spoof zone of "I'll explain later" ...

## ARCHIVE EXTRA

Malcolm Hulke and David Ellis had met during 1966 at a Writer's Guild Award Ball where they had discussed ideas for various projects. Hulke suggested a storyline for a film which Ellis elaborated on, and this led to them collaborating on a script in the coming weeks. When the film idea came to nothing, Ellis suggested that they should pitch an idea to Doctor Who which they had both attempted to write for previously. Hulke's previous attempts had been for the first year of the series with *The Hidden Planet* (a six-part story about a distorted duplicate of Earth orbiting on the far side of the sun) and *Britain 40AD* (about the Romans leaving Britain). Revised versions of both these had been resubmitted and rejected by story editor Dennis Spooner in 1964 and 1965. In recent years he had written for *The Protectors* at ABC, *Ghost Squad* and *Sergeant Cork* at ATV, *Gideon's Way* and *Danger Man* at ITC and the BBC soap opera *United!* – which had brought him into contact with story editor Gerry Davis who had storylined his two *United!* scripts.

Only one scene from the original story of *The Big Star* survived the rewrites into the rehearsal scripts for *The Faceless Ones* – and this was then removed by Hulke during a further rewrite.

Monday 13 March 1967: James Appleby's scenes were all on film and completed on this day. During filming, the cast took the opportunity to go and have a look around Gatwick's Air Traffic Control and the airport as a whole.

Tuesday 14 March: The cast were joined by Wanda Ventham, a rising starlet who had enjoyed guest appearances in film series like *The Avengers* and *The Prisoner* and was cast by director Gerry Mill who had worked with her on *The Rag Trade*. Mill also wanted Pauline Collins to play Samantha Briggs as working class to contrast to the usual middle-class female companions. The director was cross when he saw the film rushes of the car park sequences for Episode 6 and saw that the girls were chewing gum. The pre-filming schedule meant that Christopher Tranchell, as Jenkins, could seem to be in two places at once during Episode 6, playing the real officer on film and his Chameleon double in studio without the need for editing.

Saturday 1 April: All six episodes of the serial were recorded between 8.30pm and 9.45pm on Saturday evenings. Two recording breaks were scheduled during the taping of Episode 1; the first of these was to set up the

Ferns effect on Camera 2 for Gascoigne being shot with a ray gun and for Peter Whitaker – playing Gascoigne – to change coats, while the second, after the effects shot, was for burn make-up to be added to Whitaker's hand and neck. The closing roller caption for Episode 1 was shown over a rear shot of the alien fading to black.

Thursday 6 April: The item Dr Who and the Faceless Ones in Radio Times contained a photograph from the Gatwick photocall, had a brief preview of the serial and focused on guest star Colin Gordon who was about to appear in the James Bond spoof *Casino Royale*.

Saturday 8 April: Episode 2 had seven possible recording breaks scheduled. The first of these came before the scene in which the Chameleon was converted into 'Meadows' and allowed the actors to change places on the Medical Centre set and the cameras to be lined up for the cross-fade effect. The second and fourth breaks were to allow the Chameleon kiosk and booth to be struck and set, the third was for camera moves, the sixth was to set up the smoke and sliding panels in the Chameleon hangar and the final one was to add freeing make-up to Troughton's face in the closing scenes. The episode marked Anneke Wills and Michael Craze's final work on Doctor Who. Wills went on to make guest appearances on series such as *The Avengers*, *Beggar My Neighbour* and *Call My Bluff* before landing the role of artist Evelyn MacClaine in the ITC/Arena film series *Strange Report* which began shooting in 1968. Splitting up from her husband Michael Gough in the 1970s, Wills ran an arts centre for a while, then moved on to Belgium and then lived in religious seclusion in India. She then moved back to Belgium, then to the USA and onto Canada where she did some stage direction, but also forged a new career as an artist and designer. In the late 1990s, Wills returned to the UK. Craze established a film company called Mantic in 1967 and made one film: *Fragment*. He was much in demand as an actor with appearances in series such as *Detective*, *Send Foster*, *Journey to the Unknown* and *Z Cars* and was a regular in the radio soap *Waggoner's Walk*. Craze switched careers in 1974 and ran a pub before becoming a hotel manager; alongside this, he continued with the odd acting job such as the BBC's 1987 production of *The Diary of Anne Frank*. He died from a fall in December 1998.

One recorded scene was cut from Episode 2 before broadcast. Set in the Chameleon Hangar Office, Ben is starting to recover from



the freezing gun as Blade and Spencer enter; Blade says their prisoner needs to be frozen again and that they will need an invalid chair if they make the condition semi-permanent. Ten is lifted into the chair.

❖ Saturday 15 April: Episode 3 was recorded out of sequence, with all the sequences on the Chameleon Plane left to the end of the evening. Six recording breaks were scheduled to allow for camera moves.

❖ Saturday 22 April: Episode 4 was also recorded out of sequence with the two scenes of the Doctor, Samantha and Jamie escaping the ray in the Chameleon Hangar taped together before the scene of the Chameleon turning into 'Jenkins' in the Medical Centre. A recording break was scheduled in the middle of the transformation effect to allow the characters to switch positions; another recording break was then scheduled mid-way through the next Medical Centre scene; after the real Jenkins was covered on a couch, the cut allowed Tranchell to move and then appear as the fake Jenkins talking to Nurse Pinto. A later recording break was to set up the RAF pilot cockpit.

❖ Various timing cuts had to be made to Episode 4 before transmission. The first cut was of the Commandant and the Doctor watching over the shoulder of the ATC as he tells Chameleon 419 to standby for start; Trade confirms he is standing by and the plane taxis out onto the runway. A second cut removed a short scene on the Chameleon plane where Blade confirms that Chameleon 419 is ready for take-off.

❖ Saturday 29 April: Episode 5 had eight recording breaks scheduled. Two breaks came either side of the scene where the Doctor finds the real Nurse Pinto in the Inner Room of the Medical Centre; this allowed Madalena Nicol to move from the Outer Room where she was playing the fake Pinto. Two more recording breaks were scheduled either side of the policeman being shot by the fake Pinto, with a burn being added to one of the medical screens. The next break was to set the blobby remains of the Chameleon Pinto in the doorway of the Inner Room after she was shot by Meadows; this was then followed by a break to allow Troughton to move from Air Traffic Control for the Medical Centre. The other breaks were for camera movements.

❖ Saturday 6 May: The title captions for Episode 6 were superimposed over a shot of a circular window on the space station and a close-up of the Doctor and Nurse Pinto. The faded screen raygun effect was used for the demise of the Director and 'Jamie', after which Hines changed costumes again for the scenes where he played the real Jamie at the end of the episode. The episode was taped without breaks and with only two run-ons.

❖ In competition around the ITV regions were shows like the sitcom *Just Jimmy* (Southern), US comedy from F-Trop (ABC) and the extremely popular *Mike and Bernie's Music Hall* with the Winters Brothers from ATV-London which was replaced by Hughie Green's *Opportunity Knocks!* from Saturday 29 April.

❖ The serial was purchased by ABC in Australia in October 1967, screened with a G rating from December 1967 to January 1968



and repeated in July 1968; Episode 1 had to be cut to remove Gascoigne being shot, the close-ups of the alien hand and the shots of the Chameleon at the end of the episode. New Zealand purchased it in August 1969 but deemed it unsuitable for screening; the films were returned to London in July 1970. It was also sold to Hong Kong and Singapore around 1969 and Zambia around 1970.

❖ On Monday 21 July 1969, all 405-line videotape instalments bar Episode 5 of the serial were cleared for wiping; Episode 5 was cleared on Monday 22 September 1969.

❖ In late July 1985, rumours of Episode 3's existence began circulating at the DWAS' Panopticon 6 convention in Brighton; this episode and *The Evil of the Daleks* Episode 2 had been purchased by film collector Gordon Hendry in Summer 1983 at a car boot sale. In early 1987, negotiations between Hendry and Ian Levine continued to return the missing films to the BBC archives. Within months the two films were safely back at the BBC.

❖ A few seconds of Episode 2, which show the Doctor talking to 'Michelle', exist on some silent 8mm home movie footage filmed in Australia. The documentary *The Missing Years* which was released as part of *The Ice Warriors* Collection by BBC Worldwide in November 1998 included an extract from Episode 3 of the serial.

❖ The soundtrack of *The Faceless Ones* was released on CD by the BBC Radio Collection in February 2002, with new linking narration created by Fraser Hines on Monday 19 November 2001.

❖ In the Cast section, Patrick Troughton was credited as Dr Who. In the Extras section, omitted were Lisa Noble, Joanna Robins, Don Simons and Barry Noble who played Chameleon Tours Travellers; Gloria Foster, Denise Testar, Penelope Daitori, Tony Mead, Richard Kitteridge and Donald Sinclair as Airport Passengers; and Tony Lang as Worker at Airport. The name of the Airport Sergeant was Sergeant Erskine.

Aaaaaaargh! It's a Chameleon! They really were gruesome, weren't they ...? © BBC

# The Evil of the Daleks

The Last Waltz **BY DAVID MILLER**

## DWM ARCHIVE

### COMMISSIONING

Tue 24 Jan 67 The Evil of the Daleks scripts commissioned for Wed 1 Mar 67; delivered Wed 8 Feb 67 (Episode 1); Thu 16 Mar 67 (Revised Episode 1 and Episodes 2 to 5); Mon 20 Mar 67 (Episodes 6 and 7); radical changes to commission for Episodes 1 and 2 made on Wed 8 Feb 67.

### PRODUCTION

Thu 20 Apr 67 Grim's Dyke House, Harrow Weald, Middx [Field/Corridor]  
Fri 21 Apr 67 Kendal Avenue, Ealing, London [Airfield/Petrol Pumps/Airport Hangar]; Warehouse Lane, Shepherd's Bush, London [Lane by Railway Arches]  
Mon 24 Apr 67 Grim's Dyke House [Minstrel Gallery/Jamie and Kemel fight]  
Tue 25 Apr 67 Grim's Dyke House [Corridor/Jamie and Kemel fight]  
Wed 26 Apr 67 Ealing Film Studios Stage 3A/B: Model filming  
Thu 27 Apr 67 Ealing Film Studios Stage 3A/B: Rooftop/Model filming  
Fri 28 Apr 67 Ealing Film Studios Stage 3A/B: Computer Room  
Sat 13 May 67 Lime Grove Studio D: Episode 1  
Tue 16 - Wed 17 May 67 Ealing Film Studios Stage 3: Control Room  
Sat 20 May 67 Lime Grove Studio D: Episode 2  
Sat 27 May 67 Lime Grove Studio D: Episode 3  
Sat 3 Jun 67 Lime Grove Studio D: Episode 4  
Sat 10 Jun 67 Lime Grove Studio D: Episode 5  
Sat 17 Jun 67 Lime Grove Studio D: Episode 6  
Sat 24 Jun 67 Lime Grove Studio D: Episode 7

### RADIO TIMES

Sat 20 May 67 Episode 1: The Tardis is missing! The Doctor



**I**ne of the many injustices of Doctor Who was that The Evil of the Daleks did not appear as a Target book between The Cybermen and The Abominable Snowmen. Evil contains all the elements of mystery and adventure that define Doctor Who and I would have loved it when I was ten, especially with illustrations by Alan Willow. When the novelisation of Evil eventually came out in 1993, I've a feeling we were all too clever by half. And there weren't any pictures.

Thus, early on, a ropey copy of the soundtrack for Evil assumed a terrific importance. All you needed was a bit of imagination and the story would unfold before you, er, ears. Troughton's Doctor was never more gentle, never more inquisitive, never more matter-of-fact about "a power more evil and terrible than the human brain can imagine". The Daleks themselves never sounded more frightening, their voices perfectly modulated into a ghastrly fascistic bark, delivering their appalling maxim "There is only one form of life that matters - Da-lek life!" In the final episodes we meet the Emperor Dalek, his voice like a dozen Daleks all shouting at once, with a chilling vestige of emotion somewhere in their midst. The chief delight of the soundtrack, though, is Dudley Simpson's score, which mixes unsettling woodwind glissandos with a strident synthesised Dalek motif that mimics the dadda-da-dum of the

... and with a salt shaker, a shuttlecock, pipe cleaners and chocolate-flavoured button sweets, you too can build a Dalek Emperor ... © BBC

Doctor Who theme. Charmingly, Patrick Troughton himself was a great fan of Evil, saying in 1984 that he'd quite happily remake it, seeing as how - terrible business - the tapes had been junked. Why they didn't all down tools on Timestash immediately and go along with Pat, I will never know.

Evil's scriptwriter, David Whitaker, was involved in the creation of the series and understood the magic of Doctor Who perhaps better than anyone. He zips us from 1966 to the mid-Victorian era to the Dalek planet Skaro with panache, and his admittedly straightforward story is embellished by some surprisingly grown-up characters. John Bailey brings a preoccupied elegance to Edward Waterfield, the scientist who has stumbled on the secret of time travel, while Marius Goring - one of the biggest British film stars of the 1940s, lest we forget - gives a barnstorming performance as Waterfield's weird sponsor Theodore Maxtible. Whitaker's meticulous detail is present in all the supporting characters, from Mollie the housemaid to Toby the thug, and he gives particular attention to Jamie, whose single defining characteristic - his utter devotion to the Doctor - is manipulated. Also, there is a old-fashioned moral core to the story - Waterfield's dabbling with 'forbidden' knowledge brings retribution in the form of the Daleks, who kidnap his daughter Victoria; Maxtible's greed for gold literally costs him his soul. It is obvious, however, that Whitaker considered science a somewhat unnecessary encumbrance to Doctor Who stories, preferring the timeless technology of Wonderland, so Waterfield's Gothic time machine effectively involves travelling through a looking-glass. (Producer Innes Lloyd cast Deborah Watling as Victoria because of her performance as Alice Liddell in Dennis Potter's Wednesday Play about Lewis Carroll - in which John Bailey appeared as the Mad Hatter!) In one of the most memorable scenes, Whitaker calls the Evil of the Daleks itself into question when the Doctor impregnates three specimens with the Human Factor, resulting in three playful, childlike Daleks. This scene apparently made Dalek creator Terry Nation exceedingly cross, but this seems now to show that he didn't understand the full potential for horror in his creations.

I felt a genuine rush of excitement when Episode Two was returned to the BBC, and the potential of the soundtrack was borne out in Derek Martinus' deft direction - it looks like The Forsyte Sogo in miniature. More recently, some film footage turned up from the story's cataclysmic finale, the Dalek Civil War. I still wish we could see the humanised Daleks playing trains, or Troughton's Doctor wandering the corridors of Skaro, but surely this is the magic that has perpetuated Doctor Who for 40 years - the idea that at any minute, a new piece of the puzzle might be given back to us. To appreciate The Evil of the Daleks today still requires an exercise of the imagination, but as we know Doctor Who fans are blessed with more imagination than most ...

## ARCHIVE EXTRA

➤ Synopsis: The text for Episodes 3, 4 to 5 was placed out of sequence; Episode 3 concludes with Kemel looming out of the shadows, Episode 4 ends with the Dalek approaching Victoria and Jamie and Episode 5's cliffhanger is the strange game of trains.

➤ Thursday 12 January 1967: The serial, referred to simply as The Daleks, was

scheduled as Serial 11; at this stage a director had not yet been appointed. In early versions of Whitaker's storyline, the Bob Hall character was a gang member called "Bill".

➤ Thursday 2 February: Terms were agreed with Terry Nation for the use of the Daleks in the serial.

➤ In the camera script for Doctor Who and the Evil of the Daleks Episode 1, Bob Hall was outlined as "A man in his late thirties, wearing a pair of grubby, oil-stained white overalls" while Perry was "a bright, confident young man in his late twenties." The script for Episode 3 described Kemel thus: "A powerful Turk comes through the door, his huge muscles rippling through his clothes."



The Dalek waited nervously as the Emperor considered his request for a rise in pocket-money ... © BBC

Although powerful and awe inspiring his face has a look of calm about it. A gentle giant when he wishes." At the start of Episode 6, the Doctor tells Jamie "I've found a way to beat the Daleks this time – for good and all. We'll make them all like us." The Dalek City was outlined in Episode 6 as "piercing out of the sand of the desert, with a mountain range to one side, the city of Skaro stands, its weird [sic] shaped buildings and pillars and projections making up a kind of alien symmetry." David Whitaker also went into great detail over various pieces of Dalek equipment seen in the city on Skaro: "There are various weapon inventions on view here: A Dust gun: capable of spraying dust through the cosmos, a squat terrifying looking piece of armament. A Magnetron: such that can attract space ships out of the sky and force them to land on Skaro to be examined and dissected. A Dreamwave: a slim but frightening looking instrument full of coils and wires and glass whorls, capable of transmitting images to the minds of enemies far away. There are other machine and instrument panels and computers in the Weapon Shop." These machines had originally been referred to in Terry Nation's *The Dalek Pocketbook* and *Space Travellers Guide* published by Souvenir Press in October 1965.

Colin Shaw – who had been designer on the Moonbase – was originally to handle the sets for the serial, but was replaced by Chris Thompson. Sonny Calineiz, cast as Kemel, was actually a professional wrestler. Shawcraft produced a number of the special props for the serial such as the weighing machine used by Victoria in Episode 2 and the swinging ball and metal blade traps for Jamie.

Thursday 20 April: A caption reading 'Next Week: The Ice Tombs of Telos' was ordered for the end of Episode 7. The scripts were sent out to the cast from this date.

Monday 24 April: The Eul of the Daleks was not one of Deborah Watling's favourite serials as she felt that she was still finding her feet with the series. However, she and Frazer Hines had a lot of fun with the dialogue – such as Jamie advocating an escape route from the Daleks by saying to Victoria, "Quick! Hiss Waterfield. Up your back passage..." Watling also found that the Dalek operators would use their plunger arms to do naughty things to her during filming...

Tuesday 25 April: Promotional material for the serial was issued; this noted the Victorian sequences as being set in London of 1867 and had Davis only credited as story editor.

The music recording for the serial began at Riverside studios on Friday 28 April when Dudley Simpson recorded piano music for the first three episodes. The next session at Riverside was on Tuesday 9 May when Simpson and the Alec Firman Orchestra of eight musicians recorded around 22 minutes music for Episodes 1 to 3, with the same team recording a further 33 minutes of music for Episodes 4 to 7 on Thursday 25 May; the instruments used were marimba, xylophone, vibraphone and two tympani. Additional radiohonic music for the serial was also recorded on Wednesday 10 May.

Revised versions of the scripts were sent out to the cast on Friday 5 May, with further



rewrites on Episodes 3 to 7 issued the following Monday. Rehearsals for the serial took place at St Helen's Church Hall from Tuesday to Friday each week. The Eul of the Daleks was a particular favourite of Patrick Troughton's and one which he would suggest remaking as a feature film in the 1980s.

Thursday 11 May: Voice artist Peter Hawkins dubbed all the Dalek voices for the film sequences at Lime Grove Studios.

Episodes 1 to 6 were recorded in studio between 8.30pm and 9.45pm on Saturday evenings; Episode 7 was allocated extra studio time from 8.15pm to 10pm.

Tuesday 16 May: During the two extra days of filming which were arranged in early May, set designer Tony Cornell shot 8mm movie film of the Dalek battle in Episode 7.

Monday 22 May: Hawkins recorded the Dalek Emperor dialogue at the Mercury Theatre on Wardour Street.

In Episode 2, the start of the scene where the Daleks order that the Doctor should begin the test was cut; in this, Maitell tells the Dalek that he is not to be held responsible for Jamie's abduction.

Episode 4 had a cut made to the scene where Terrall admonishes Mollie in the Trophy Room. Talking to Ruth, Terrall says that Mollie hearing Victoria's disembodied voice was another ghost story, but Ruth asks if Victoria really is in Paris.

Tuesday 6 June: The end of Episode 7, from Kemel falling to the end of the filmed sequence in the Emperor's Control Room were rewritten.

Episode 5 had one cut made for timing reasons with the episode still over-running. The cut was made to the scene between the Doctor and Terrall in the Trophy Room with the Doctor commenting that one silver cup is

engraved with Waterfield's name; he wonders why Maitell's house should be full of his employee's possessions. Terrall notes the Doctor's talent for curiosity and explains that when Waterfield was bankrupt, Maitell bought up many of his belongings as an act of benevolence. However, the Doctor suspects that Maitell bought about Waterfield's bankruptcy so that he needed an benefactor.

Friday 9 June: Hawkins did extra dubbing of Dalek voices for film sequences on the later episodes.

Monday 12 June: The regular cast spent their day off pre-filming on location for The Tomb of the Cybermen before starting rehearsals on Episode 6.

Saturday 17 June: To relieve some tensions on the set during camera rehearsals, Roy Skeelton had some fun with his dialogue as the Dalek Beta and started singing "What's it all about Alpha?" to the tune of Cilla Black's 1966 hit Alfie. Hines was also armed with double-entendres for the first scene with the

A Dalek corners Victoria (Deborah Watling) and Jamie (Frazer Hines). © BBC

and Jamie follow a curious trail that leads to a Chelsea antique shop. Sat 27 May 67 Episode 2: What is the mystery behind the Victorian antiques?

Sat 3 Jun 67 Episode 3: The Doctor and Jamie find themselves in Victorian London and meet the dreaded Daleks once again.

Sat 10 Jun 67 Episode 4: Jamie fights the terrible Turkish wrestler.

Sat 17 Jun 67 Episode 5: Jamie is challenged to a duel.

Sat 24 Jun 67 Episode 6: The time travellers land in the Dalek city of Skaro.

Sat 1 Jul 67 Episode 7: Dr Who is turned into a Dalek – or is he?

"Ah, Maitell, I don't suppose you've seen my hospital sample jar anywhere...?" © BBC







Miss Victoria Waterfield (Debrah Watling) before those "horrid Dalek creatures came to the house ..."

Emperor Dalek in which he exclaimed "Look at the size of those balls Doctor!" Frazer also decided to have a go at being inside a Dalek himself during one studio session – and ended up overhearing a conversation between two of the guest cast about how they disliked Doctor Who and Derek Martinus' direction.

● A small cut was made to Episode 6 removing a short scene of the Doctor's party walking along an underground tunnel and some film of a Dalek moving along the canyon.

The strong, silent type: Sonny Caldinez as Turkish wrestler Kemal. © S. CALDINEZ



● Saturday 24 June: Troughton's son Michael visited the recording of Episode 7 and was able to try being a Black Dalek.

● Episode 7 had six cuts made to it for timing reasons. A short scene of Waterfield, Jamie and the Doctor being led from the control room was cut at the start of the episode in which the Doctor wonders why the Daleks are so certain that he will help them. The second edit was the end of the next scene in the Weapons Shop where two Daleks checked the results of experiments with atomic weight and specific gravity. The third cut was the end of the scene where the control device used on Terrall was discussed; originally this concluded with the Doctor continuing to puzzle over how the Daleks will get him to co-operate. The fourth edit removed material at the end of the scene where Maxtible was processed and had Alpha trying to talk to the Doctor before a Black Dalek sends it about its business. When Jamie asks if it really was Alpha, the Doctor is unsure. The Doctor then ponders on the fact that human beings are being turned into Daleks. The scene continued as on screen. The fifth cut was the start of the next scene where Maxtible and a Black Dalek enter the Control Room to report that the Dalek Factor experiment was a success; Maxtible indicates that he knows the Dalek plan and will obey. The sixth cut was to remove a short scene in the Detention Room with Victoria talking to Jamie and reassuring him – but the young Scot is in total despair now the Doctor has been converted.

● Wednesday 2 August: An Audience Research Report was issued on Episode 7 and summarised comments from 180 viewers. A notable minority hoped that the episode had indeed seen the last of the Daleks – if not the Doctor and the TARDIS as well. The majority found the story to be exciting and enjoyed the Dalek adventures. It was noted that there was no lack of grown up fans watching Doctor Who who admired the series' creative imagination. By now, viewers were registering that they were entirely satisfied with Troughton's portrayal of "the new Dr Who" and found the effects "absolutely wonderful".

● By Wednesday 27 March 1968, the decision had been taken to repeat *The Evil of the Daleks* over the summer with a two week break for

Wimbledon and that approximately 20 seconds of it should appear in the final episode of *The Wheel in Space* to lead into the story. Troughton and Wendy Padbury recorded a voice-over to be added to the start of the repeat for Episode 1 on Friday 31 May during recording for Episode 3 of *The Dominators*. The repeats were broadcast from 405-line videotape.

● Saturday 22 June 1968: The repeat of Episode 3 was interrupted by a technical breakdown. During this, *A Bongo* by Herb Alpert's Tijuana Brass was played.

● Episodes 1 to 6 of the serial were wiped in August 1968, soon after their repeat on BBC1; Episode 7 was cleared for wiping on Monday 22 September 1969.

● The serial was purchased by ABC in Australia in November 1968 and screened with a G rating from January to March 1969 and repeated in May or December 1969 (depending on region). New Zealand purchased it in September 1969 for broadcast from June to October 1970, after which the films were destroyed. It was also sold to Hong Kong around 1969 and Singapore around 1970.

● When released in July 1992, *The Missing Stories* cassettes of the soundtrack reached Number 73 in the album charts; an American edition was issued by Doubleday. The sound effect of the Dalek battle in the city was included on the CD *Doctor Who: 30 Years at the Radiophonic Workshop* issued in July 1993 by BBC Enterprises. As with *The Power of the Daleks*, it took several years of rights negotiations to allow John Peel to novellise the scripts as *Doctor Who – The Fall of the Daleks*, with the author again expanding on various continuity elements of the story. The book, Number 155 in the Doctor Who Library, was published in paperback by Virgin's Doctor Who Books imprint in August 1993, with a cover by Alison Pearson. The CD *Space Adventure* issued by Julian Knott in October 1998 included the track *Youngbrot* by Jack Trombey; although this was the track documented as being used for the music on Bob Hall's radio in Episode 1, the music on the CD is not that heard in the programme suggesting that *Youngbrot* was not the cue used in 1967 after all. 1999 saw the issue of an Emperor Dalek figure from Harlequin and an artwork postcard of the serial by Colin Howard from *Slow Dazzle*. The 8mm footage shot by Tony Cornell appeared in edited form in the documentary *The Missing Years*, released as part of *The Ice Warriors* Collection by BBC Worldwide in November 1998. An improved version of this, referred to as *The Final End*, was included on the BBC Worldwide DVD for *The Tomb of the Cybermen* issued in January 2002. The full version, entitled *The Last Dalek*, appeared on the DVD of *The Seeds of Death* in February 2003.

● In the Cast section, Patrick Troughton was credited as Dr Who. Roy Skelton did not work on and was not credited on Episode 5 but was listed in *Radio Times*. Omitted was Ken Tyllsen as Dolet (7). In the Extras section, Pat Macaulay was not in the finished programme. In the Credits section, omitted were Fight Arranger Peter Diamond (5 – and 4, uncredited), Film Editor Ted Walters (7), Dalek Fight film sequence directed by Timothy Combe (7), Michael John Harris should read Michael John Harris. Terry Nation's credit on Episode 3 was in the form of a voice-over.



# Heroes and Villains

With its title character's 'renewal' considered a success, Doctor Who prepared to build upon its popularity, pitting new leading man Patrick Troughton against an army of monstrous foes. Andrew Pixley creeps out from behind the sofa to document the production of Season Five ...

**B**y Summer 1967, Doctor Who seemed to have regained some of its popularity, which had waned during 1966 – although enthusiasm for the series was still nowhere near the heights of the Dalekmania seen in 1964/5. The series' profile was also somewhat lower than it had been in terms of merchandise and promotional appearances, partly due to the fact that Doctor Who was no longer a new and exciting product but also because Patrick Troughton – unlike William Hartnell – saw himself very much as a private jobbing actor and had little interest in doing interviews and personal appearances outside of work. During 1967, the BBC's chat show *Dee Time* kept trying to entice Troughton to appear alongside Frazer Hines with host and former DJ Simon Dee, but Troughton refused. Over the summer, the five week break was precious time for Troughton to spend with his families.

Merchandise for the series did not choke the shops as it had two years earlier. For the amusement arcades, the last shards of Dalekmania prompted Edwin Hall and Company to manufacture around 40 eight-foot-tall coin-operated Dalek kiddie rides, while Green Dragon, part of Atlantic Books, issued a paperback edition of David Whitaker's 1966 novelisation of *Doctor Who and the Crusaders* with new illustrations. And over in America, Whitaker's 1964 novelisation of the first Dalek story, *Doctor Who in an exciting adventure with the Daleks*, was issued by Avon Books in July 1967.

Meanwhile, planning for Doctor Who's fifth season to run from September 1967 continued, and at the end of

July, David Whitaker was commissioned for a futuristic thriller entitled *Dr Who and the Enemy of the World*, in which Troughton would play a dual role as the Doctor and his power-hungry doppelganger Salamander. On Friday 28 July, Hines was booked for 12 episodes covering the first two serials of the new run, while Deborah Watling was booked for Serial NN only. As story editor and prospective producer, Peter Bryant was planning to feature more six-part serials as these allowed cost-effective construction of larger sets and better monster costumes. The science angle was to be exploited far more, with the pure historical narratives now abandoned in line with producer Innes Lloyd's desires for the show. With no new Dalek serials envisaged, the BBC started to look at far greater commercial exploitation of the Cybermen and entered into protracted negotiations with their creator, Kit Pedler. Pedler was, however, going through another period of ill-health in early August when the BBC offered him a 60/40 deal in their favour for the Cyberman merchandise rights on Thursday 10.

In the meantime, the young followers of the show were getting bored with the summer replacements of spottis coverage or the Royal Tournament, and wrote to *Junior Points of View*; their intention, revealed on Friday 11 August, was that Doctor Who should return "... or we will kill you all". One viewer asked for some repeats to be shown over the summer break, suggesting the title *The Best of Dr Who*, while a viewer from Northern Ireland suggested an ambitious adventure for the series in which the TARDIS travelled back to the Creation for an encounter with God.

Thursday 17 August saw the first mass clearance for wiping of the 405-line videotapes of Doctor Who. The pilot recording and some 79 other episodes through to *The Gunfighters*: A Holiday for the Doctor were cleared to be erased, with 16mm film recordings still being marketed abroad by BBC Enterprises (the notable exception being *The Daleks' Master Plan*: *The Feast of Steven*, a special Christmas episode from 1965).

Live action shooting on the new serials began with Ealing filming for The

Abominable Snowman on Wednesday 23 August; this required Hines and Watling as well as Watling's father Jack playing the part of the explorer Travers, whereas Troughton was not required until the following week. In the meantime, Doctor Who was given pride of place on the first *Radio Times* cover of the Autumn season as *The Tomb of the Cybermen* was prominently promoted on Thursday 31 August. Doctor Who was again scheduled at 5.50pm for the start of the season, and *The Tomb of the Cybermen* gained a reasonable audience while ensuring that the reaction scores were stronger than the previous year. *Opportunity Knocks* was still up against it on ITV, but soon the ITV regions reverted to showing old re-runs of series like *Sir Francis Drake* or the sitcom *Just Jimmy* which gave Doctor Who the edge.

Kenneth Bailey of *The People* had wanted to interview Troughton, but the article which appeared on Sunday 3 September was effectively a series of comments from those who worked with the elusive star. At this time, the actor was heading north with the BBC to start work on the new serial. As the first serial of a new production block, *The Abominable Snowman* was allocated the greatest location shoot to date in the series' history – a full week in the foothills of Snowdon in North Wales which would appear as the bleak Tibetan landscape. Filming was hampered by poor weather, but the schedule allowed Troughton and Lloyd to be interviewed by Glyn Owen, a reporter for the BBC's *Wales Today* on Wednesday 6 September; the filmed item was then broadcast on BBC Cymru the next day.

## ONE CHILD WROTE TO JUNIOR POINTS OF VIEW DEMANDING DOCTOR WHO'S RETURN, OR "WE WILL KILL YOU ALL!"



The hat came back: Troughton wraps up for *Fury From the Deep*. © R. B. NELL

Meanwhile back in London, a complimentary piece in *The Times* declared that *The Tomb of the Cybermen* was a success on Monday 4 September. This sort of response gave Pedler more leverage in his dealings with the BBC; he rejected the BBC's initial merchandise offer but by Monday 11 had accepted a new 50/50 offer from Enterprises. Back from Wales, the team for *The Abominable Snowman* began rehearsals to record the first two episodes of the serial over two consecutive days from Friday 15 September; the series had now been granted studio space at its preferred venue of Lime Grove, its original home, until regular studios could be found at the more modern Television Centre. From the following week the episodes would revert to weekly recordings on Saturdays at Lime Grove, running three weeks in advance of transmission. Response to *The Tomb of the Cybermen* on *Junior Points of View* was not as favourable as it had been in *The Times*, with three Wiltshire schoolgirls dismissing the series as "stupendously stupid".

On Monday 18 September 1967, the six-part storyline *Operation Werewolf* was submitted to the production office by Douglas Camfield and Robert Kits. Camfield had been a regular director on Doctor Who from 1964 to 1966 and was soon to rejoin the series for Serial QQ. He had originally developed the outline with his BBC colleague Kits in 1965. In it, the Doctor, Jamie and Victoria land in Normandy on 1 June 1944, prior to the D-Day landings, and find themselves involved in attempts to prevent the Germans using an instant transportation system to materialise troops in England. Working alongside the resistance and Jamie's descendant – Fergus McCrimmon – the trio have to sabotage the Nazi 'Operation Werewolf' and identify spies who are working for the Germans.

A letter in the *Radio Times* on Thursday 21 September from Mrs Ruth Hoult of Newcastle-Upon-Tyne complimented the new series on its sets and



Above: A friendly-looking Yeti greets holidaymakers during location shooting for *The Abominable Snowmen*. Right: Talking of friendly monsters, Bernard Bresslaw shows a warmer side to Varga as he entertains his young son at BBC Television Centre.



characters, commenting "I enjoy watching the Cybermen more than the Daleks". Not all viewers were as happy, particularly with the levels of violence in the family show. This was one of the topics of discussion on the unbroadcast pilot of a BBC response programme called *Talkback* recorded on Tuesday 19 September as a dry run. The subject – with reference to Episode 4 of *The Tomb of the Cybermen* – was then brought up by concerned parents in discussion with Pedler and host David Coleman during the first live edition the following week on Tuesday 26. The nature of these complaints bothered Troughton, who decided to do what he could to tone down any potentially frightening scenes. On Wednesday 27 September, Troughton was booked for 24 more episodes through to *Serial RR*, while Watling was contracted for *The Ice Warriors* and *The Enemy of the World*.

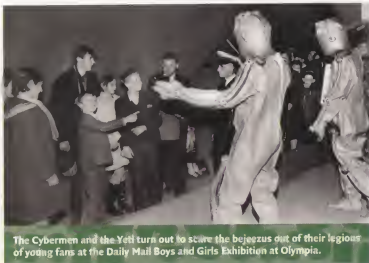
Concurrent with their latest television appearance, the Cybermen – as they had appeared in *The Tenth Planet* – were making their comic strip debuts in *TV Comic*'s strip which had reverted back to the title *Doctor Who* in June; *Dr Who*, John and Gillian would battle the creatures several times in the coming months. The new edition of *The Dr Who Annual* also appeared with Troughton's likeness on the cover, and contained a number of illustrated adventures alongside the departed Polly and Ben – plus a short item on the Doctor's rejuvenation.

By late September, the series had won its reprieve to continue into 1968 and would not be replaced by *Bonaventure*. The production team had been impressed with *The Abominable Snowmen* and commissioned a sequel – *Dr Who and the Web of Fear* – to conclude the present run as *Serial SS* in Spring 1968; this new story would bring the tale up-to-date, with an elderly Travers having reactivated a robot Yeti in a London of the near future. The Doctor would act alongside the authorities and the military as in *The War Machines*. With broadcast of *The Abominable Snowmen*, *Doctor Who* was rescheduled to

5.25pm and continued to get both ratings and appreciation scores which, while not spectacular, were certainly acceptable. In Wales, BBC Cymru allocated the locally-filmed serial a prime-time slot of 6.45pm.

As pre-filming on *The Ice Warriors* began at Ealing in late September, the earlier criticism of *Doctor Who* elicited a sturdy defence on *Junior Points of View* on Friday 29: 278 children wrote in in favour of the show with only 31 dissenters. Another youngster, 12 year old Anthony Smythe, appeared on a follow-up film about *Doctor Who* on *Talkback* on Tuesday 3 October, giving a brave but garbled explanation of the science which disproved the Doctor's ability to time travel. In the meantime, Lloyd responded with comments on *Operation Werewolf* on Tuesday 3 October, noting potential elements which

would need to be reworked; although a draft script for the first episode, subtitled *The Secret Army*, was written, no work was done on the remaining instalments (*Chateau of Death*, *Lair of the Werewolf*, *Friend or Foe*, *Village of the Swastika* and *Crossfire*). Another new story was however commissioned; *Serial QQ* was allocated to *Doctor Who* and the *Colony of Devils*, a serial about parasitic seaweed attacking a gas refinery. This storyline from Victor Pemberton, the former assistant story editor who had returned to freelance writing during the summer, was heavily based upon a rejected 1964 story submission called *The Slide* which had subsequently been produced on BBC radio in 1966.



The Cybermen and the Yeti turn out to scare the bejezus out of their legions of young fans at the Daily Mail Boys and Girls Exhibition at Olympia.

The complaints voiced on *Talkback* by concerned mothers also elicited a response from the children themselves on *Junior Points of View* when the edition of Friday 6 October saw the kids dismissing their elders' concerns as "making a mountain out of a molehill". The following Monday, viewers could see Troughton appearing as humane employer Jacob Manning in *The First Thunder*, an edition of *Associated-Rediffusion's* *Pleyhouse* strand on ITV; this play had been on the shelf for some time, with Troughton having





Left: Frazer Hines, Patrick Troughton and Deborah Watling messing about on the coach during filming in Snowdonia for *The Abominable Snowmen*. Above: Heart-throb Frazer finds himself besieged by young autograph hunters!

recorded his performance back on Thursday 4 November 1965. Troughton also featured with the Yeti in the October edition of the BBC magazine *And*.

The popular Frazer Hines was contracted for *The Enemy of the World* on Wednesday 25 October, although the late delivery of the scripts for this serial unsettled Troughton somewhat. When shooting on the serial began on location in early November, Troughton explained to Barry Letts, his old acting friend who was now directing the new serial, that he found the almost non-stop production schedule to be exhausting – particularly because the pre-filming for one serial would overlap with a week of rehearsals for the previous one. Letts urged the star to voice his concerns to the production team and see if future stories could be planned so that a whole extra week could be allocated to filming before studio rehearsals began – thus removing the overlap.

**B**y now, Troughton seemed to be fully accepted as the Doctor, a sentiment offered by M Bach of Chingford in a letter to the *Radio Times* published on Thursday 9 November in which they declared "Special praise must go to Patrick Troughton who has taken over the part of the Doctor superbly". The production office rearranged the last three serials of the current season on Monday 13 November when *The Colony of Devils* was dropped back to Serial RR to allow some of it to be reworked and *The Web of Fear* was pulled forward to enter production in little over a month as the replacement Serial QQ. *The Ice Warriors* began transmission the following Saturday, with publicity in newspapers concerning the casting of comedy actor Bernard Bresslaw as Varga, the leading Ice Warrior, and writer Brian Hayles discussed his serial on the local programme *Midlands Today* on Thursday 16 November.

With Lloyd now handing over the reins of producer to Bryant for the new year so that he could move onto other television drama plays, Bryant likewise brought in writer and former actor Derrick Sherwin to act as story editor on the new monster-orientated serials which were being planned – Sherwin having been recommended to Bryant by Shaun Sutton. During broadcast of *The Ice Warriors*, the work of the Visual Effects department was highlighted in an edition of *Late Night Line-Up* on Saturday 25 November; a film report showed Joan Bakewell interviewing Jack Kine, featured some Cybermats and a Yeti sphere, and showcased two brief extracts from *The Abominable Snowmen* Episode Four. This report was shot in colour since BBCs had been operating a colour service since the start of July. Monsters were again the main focus for a new competition launched on *Blue Peter* two days later when young viewers were encouraged to design a new creature for the series, one strong enough to beat the Daleks who were shown in a film sequence from *The Power of the Daleks*. "Doctor Who" himself would judge the entries and the contest gained coverage in papers like the *Daily Telegraph* and the *Daily Sketch*. The event was geared to tie in with a Doctor Who monster exhibition

scheduled to appear at Olympia over the New Year.

Pedler started to develop a new storyline for his popular creations in late November. On Tuesday 5 December, the BBC approached Terry Nation suggesting that a serial could be planned in which the Doctor had to fight both the Daleks and the Cybermen – but such a notion was vetoed by Nation two days later. Casting *The Web of Fear*, the non-availability of actor David Langton caused Camfield to reallocate a key role, and on Wednesday 6 December Nicholas Courtney was contracted for four episodes as Colonel Lethbridge. To reiterate the popularity of the Yeti, a letter from "a mad Yeti fan" featured on *Junior Points of View* on Friday 8.

When a quarter of a million entries were received for *Blue Peter*'s 'Design a Monster' competition, the contest became one of the most popular ever run by the series. Troughton – dressed as the Doctor – took time out to pose for photographs with the entries, and the three winners were revealed in all their glory on the edition of Thursday 14 December, with coverage from the *Daily Mirror*. Pedler's new Cyberman outline, *Dr Who and the Wheel in Space*, was commissioned for the end of the current season and filming started on *The Web of Fear* at Ealing and around London. BBC's move to a higher-definition

## TROUGHTON OMITTED TO HIS OLD FRIEND BARRY LETTS THAT HE FOUND DOCTOR WHO'S NON-STOP PRODUCTION SCHEDULE EXHAUSTING

service in line with the projected colour transmissions meant that from Episode 3 of *The Enemy of the World*, Doctor Who was recorded using 625-line technology rather than 405-line.

During December, Peter Ling – a writing colleague of Sherwin's and co-creator of the BBC soap *Compact* – submitted a bizarre and whimsical outline for a six-part story entitled *Man Power* which would project the Doctor and his companions into a dimension of fictional characters. The week before Christmas, Watling and Hines were allowed a week's holiday away from recording on *The Enemy of the World*, returning to work on Boxing Day. Troughton was given little or no holiday over the Yuletide period. During their break, both Watling and Hines were re-contracted on Friday 22 for both *The Web of Fear* and *The Colony of Devils*. It was now known that this would be Watling's last renewal; the actress had enjoyed good exposure on Doctor Who and was now ready to move on, despite Bryant's attempts to persuade her to stay.

On Wednesday 27 December, the *Daily Mail* Boys and Girls Exhibition opened at Olympia, and until Saturday 6 January 1968, visitors could get a first hand experience to see a Fungoid (from *The Chase*), a Varga (or 'Cactus' from *Mission to the Unknown*), a Rill (from *Galaxy 4*) as well as a Dalek, Cybermen, Yeti and an Ice Warrior ... plus the Steel Octopus, Hypnotron and Aqua-Man which had won *Blue Peter*'s competition. In the meantime, Watling turned 20 on Tuesday 2 January 1968 and another new serial outline was received from Haisman and Lincoln; this was *The Dominators*, a six-part



Above: Morris Barry directs a headless Teflonian during Ealing pre-filming for *Tomb of the Cybermen*. Right: Patrick Troughton meets the fearsome Hypnotron (and its creator), one of the winners of the *Blue Peter* competition.



Colony of Devils in early February; by the time the serial entered studio for recording it had been renamed *Fury from the Deep*. From now on, location and Ealing filming would usually be done using lightweight 16mm film cameras as opposed to the 35mm film used since the show's inception. Noting the success of *The Web of Fear*, Sherwin was now giving thought to how *Dactor Who* could showcase similar present-day stories for the next season. Beyond that, a potential Serial WW was commissioned from Paul Wheeler with a four-part breakdown entitled *Dr Who and the Dreamspinner* on Friday 23 February. Once more TV *Tamada* covered *Dactor Who*, with Mick Anglo's painting of Troughton's Doctor (albeit based on a Salamander publicity shot) alongside an Ice Warrior on the cover of issue 59.

After various interviews and screen tests, the role of Zoe was given to actress Wendy Padbury and she was contracted for her first 12 episodes covering *The Wheel in Space* and *The Dominators* on Tuesday 27 February. At the start of March, Bryant took a fortnight's leave and during his absence, a new version of Lloyd's 'Production Points' was issued on Tuesday 12, noting that the budget was now £3700 per episode. The outline for *Dr Who and the Dreamspinner* was delivered by Wheeler on Monday 14 March, with the first episode of a six-part Serial WW commissioned on Wednesday 13. By now, Sherwin had brought an assistant on board to help him with story editing: this was Terrance Dicks who, like Ling, had worked with him on the ATV soap *Crossroads*.

outline in which the writers had specifically developed a new robot menace, the Quarks, at the request of Bryant and the production team. The monster-oriented approach of the series continued to pay dividends, as the Ice Warriors were deemed frightening by a child's letter on the Friday 5 edition of *Junior Points of View*.

The new companion to replace Victoria was developed in the form of Zoe, a logical-thinking young computer librarian of the future whose name had been suggested by Ling. Bryant offered the role to Pauline Collins once more, but again she rejected the chance of a regular *Dactor Who* role. Casting took place during January, with Hines suggesting his current girlfriend Susan George for the part. In mid-January, Troughton was allowed a week's holiday from Episode 4 of *The Web of Fear*, and enjoyed the chance to spend more time with his families, fishing with his sons on Elstree Reservoir. That week, the actor found himself on the cover of the *Radio Times* on Thursday 18 January, since the magazine was running an article on the Visual Effects Department's work on the series' monsters. A clip of Troughton and Watling from *Dactor Who* was used in television trailers for the *Radio Times* during the week.

On Friday 19 January, Hines was contracted for another 16 episodes through to Serial UU; this would conclude the current production block in July, although the last two serials – *The Dominators* and *Manpauer* – would be held over for the new season. The monster and horror aspect of *Dactor Who* was again in the spotlight in I don't like my monsters to have tedious romances, a colour film documentary in BBC2's *Whicker's World* series on Saturday 27 January, some hours after *The Web of Fear* Episode 3 was shown. During his investigation of the bizarre, Alan Whicker interviewed Terry Nation at his home with the Daleks (illustrated by the same film from *The Power of the Daleks* chosen by Blue Peter) and was also stalked through Highgate Cemetery by one of the Yeti from *The Abominable Snowmen*. Issue 56 of the *City Magazines* comic TV *Tamada* carried a photo-feature on the monsters of *Dactor Who*, dated Saturday 3 February. The barrage of monster-orientated tales continued, with Hayles commissioned for a six-part storyline – *The Lords of the Red Planet* – on Friday 2 February.

The four-part *Manpauer* and the six-part *Dr Who and the Dominators* were commissioned in late January and early February, and shooting began on *The*

another storyline submitted around this time was *The Raskitarians* by former story editor Donald Tosh; this idea, which became known as *The Rosemariners*, was never formally commissioned. The four-part outline had the Doctor, Jamie and Victoria landing on Earth Space Station 454 where they became involved with the botanical project of the *Rosemariners* on the satellite *Rosemarinus* – a project where the alien plantlife is hostile and a rose poison has been used as a mind neutraliser for criminals. Pemberton had a further idea for a serial entitled *The Eye in Space* which concerned the eye of an octopus being seen in space.

Padbury was given a press photocall in Hammersmith Park to announce her as Zoe on Thursday 14 March, and soon she was integrated into the close-knit regular cast of Troughton and Hines. Hines suffered a personal tragedy at the time, when his father suddenly died. The actor threw himself into his extra-curricular activities at showbusiness events and also did much work for charity, including cycling and footballing – as well as winning a baby pig named "Whoey" which he took to Chessington Zoo. With the production team now planning the show's sixth season, Troughton was unsure if he should renew his contract into the Autumn; the schedule was punishing but the regular employment helped to support his families and pay off his tax bill. Around now, the actor discussed his dilemma with Hines and Watling one evening at the Orange Tree pub in Tottenham and discovered that Hines was thinking of leaving the series himself. By the end of the night, Troughton had decided to do one more year as the Doctor, after which his financial situation would be stable. However, he would ask for a change in the production schedule to allow an extra week for filming – and, if possible, a reduction in the number of episodes.

On Friday 15 March, Troughton was contracted for a further 24 episodes through to Serial VV in the autumn which would be a Cyberman story, developed by Sherwin from Pedler's ideas along the lines of *The Web of Fear*; the actor was also to be allowed another week's holiday and an exclusion



from pre-filming on Serials TT and UU. In March 1968, *Doctor Who* was rescheduled to 5.15pm with *Fury from the Deep*; there was no change in audience sizes, although audience appreciation scores had been increasingly almost continually since the start of *The Web of Fear*. By now, ATV London were repeating another old film series, *Sword of Freedom*, while other regions simply aired cartoons or the new Gerry Anderson series *Captain Starlet* and the *Mysteries*. During the broadcast of *Fury from the Deep*, *The New Statesman* declared that the series was already becoming a cult on Friday 22 March.

The *Dominators* hit scripting problems in the third week of March, with Bryant and Sherwin instructing Haisman and Lincoln to abandon work on the final of the six instalments. The writers were unhappy with the sudden changes, especially when they discovered that the production office had already produced a new fifth episode to conclude the story prematurely. Although they were to be fully paid, even for the undelivered script, the writers decided to have the finished programmes credited to the pen-name of 'Norman Ashby'. As shooting started on *The Wheel in Space* at the end of March, Troughton reached his forty-eighth birthday. To bridge the gap over the summer, the repeat notion suggested on *Junior Paints of View* was adopted, and in late March it was arranged that a re-run of *The Evil of the Daleks* would be fitted into the narrative between *The Wheel in Space* and *The Dominators*. Another change in production was that the Visual Effects Department were unable to service all the show's requirements; starting with *The Wheel in Space*, several stories would have this work undertaken by the external firm of Trading Post run by Bill King. This signalled the start of a rift in the relationship between Bryant and the Visual Effects Department.

At the end of March, recordings moved back to Friday evenings with the final instalment of *Fury from the Deep*; this change coincided with a shift back to Television Centre for the first time in two years, although some episodes would continue to be taped at Riverside or Lime Grove if studios were not available. Troughton and Hines both missed Watling a great deal when she left; the pair's naughty sense of humour was now in full flow, stealing the knickers from their female co-stars and inserting dubious dialogue during rehearsals.

In early April, it was decided that Sherwin himself would write a single, low-budget episode to fill the void left by Episode 6 of *The Dominators*; this would form the first instalment of Ling's serial, now entitled *The Mind Robber*, and so make both stories into five-part narratives. Still absent from *Doctor Who* itself, the Daleks recorded an appearance alongside Patrick Moore for BBC's *The Sky at Night* on Sunday 7 April; this item, looking at space as depicted on film and television over the years, was broadcast on Friday 26 April. Meanwhile, Wheeler's first script for *Dr Who* and the *Dreamspinner* had not turned out the way the production office wanted, and it was written off on Tuesday 9 April.

With a holiday scheduled for *The Wheel in Space* Episode 2, Troughton travelled up to Norfolk to spend a week at a riverside chalet which he had purchased, commenting to his family that he felt the serials he was now working on were becoming tired and predictable. At the same time, Padbury joined Hines for her first recording as Zoe, and was soon to become involved in all the tricks played by her co-stars. With the Cybermen about to return to BBC in *The Wheel in Space*, David Coleman covered the original violence controversy from *The Tomb of the Cybermen* again in a round-up edition of *Talkback* on Sunday 14 April.

With the character of Zoe being developed further, Padbury was contracted for Serials TT to VV on Wednesday 24 April; Hines was booked for Serials VV



Left: Newcomer Wendy Padbury gets star treatment – a foot massage from producer Peter Bryant – during recording for *The Wheel in Space*. Above: On location for an action scene in *The Enemy of the World*.

and VV on Tuesday 30 April, after which it was agreed that he should leave the series and broaden his career, since Jamie had given him a major TV profile. On Wednesday 24 April, a breakdown for Jamie's swansong, *Dr Who* and the *Amazons*, was commissioned from comedy-drama writer Dick Sharples; this would be an experimental comedy script to break the monster mould and concerned the notion of sexual role reversal on a planet which was dominated by women.

**S**hooting began on *The Dominators* in late April, and as recording on *The Wheel in Space* concluded in early May, Troughton voiced his concerns about the scripts to Bryant. The actor felt that the stories needed to have greater depth, and also that new monsters – like the Quarks – needed to appear. Troughton still liked the Cybermen and was pleased that Sherwin was developing his new Serial VV – *The Invasion* – as a pilot to reformat the series, with the Doctor involved in more cost-effective and action orientated serials set in an England of the near future, working alongside the Colonel Lethbridge-Stewart and Professor Travers characters last seen in *The Web of Fear*.

Having only just departed from *Doctor Who* at the start of *The Wheel in Space*, Watling was still well known to young BBC viewers when she appeared, along with her sister Dilys, to answer viewer's letters on film for *Junior Paints of View* on Friday 3 May; the same afternoon, Padbury was the subject of a photocall as "fifteen year old Zoe" on the set of *The Wheel in Space* at Riverside Studios the day before her debut appearance in Episode 2 of the serial.

With recording continuing on *The Dominators* in May, writer Robert

## TRAUGHTON VOICED CONCERN ABOUT THE SCRIPTS TO HIS PRODUCER - HE FELT THE STORIES NEEDED GREATER DEPTH AND MORE MONSTERS

Holmes submitted a story idea called *The Space Trap* to Bryant on Monday 20 May; this was an idea which had been rejected by *Doctor Who* story editor Donald Tosh three years earlier and then forgotten about. In it, the Doctor and his companions encountered an alien vessel which used their intelligence at solving puzzles to reactivate its inanimate crew. With Sherwin busy writing *The Invasion*, this outline was handed over to Dicks to develop as a pet project for possible production in Spring 1969, and a breakdown was commissioned from Holmes by the end of the month as *Doctor Who* and the *Space-Trap*. Meanwhile, Hayles' *The Lords of the Red Planet* storyline was dropped – as was the character of Travers from Sherwin's scripts for *The Invasion*.

Bringing the new episodes to an end and leading into the summer repeat of *The Evil of the Daleks*, *The Wheel in Space* attained some of the series' highest reaction scores in years, and maintained its audience into the summer; BBC's audience share for its slot was almost level with that of ITV which was scheduling repeats of William Tell and the Australian cartoon series *Arthur!* *Doctor Who*'s profile was perhaps not as high as it had been a few years earlier, but the staple diet of monster-orientated stories, combined with expanded action sequences, seemed to be sustaining audiences on Saturday nights. However, after five years there were concerns that the format was starting to lack variety. The new season would see the production team testing new elements in an attempt to revive *Doctor Who* as a stronger show for the approaching decade.



# The Tomb of the Cybermen

Here We Go Again

BY STEVEN MOFFAT

## DWM ARCHIVE

DWM 281

## COMMISSIONING

Fri 3 Mar 67 Dr Who and the Cybermen Pilot scripts commissioned from Kit Pedler for Sat 15 Apr 67, delivered Wed 19 Apr 67

## PRODUCTION

Mon 12 Jun 67 Gerrards Cross Quarry, Gerrards Cross, Bucks [Ext Cyber City]  
 Tue 13 Jun 67 Ealing Film Studios Stage 2: Ext Cyber City  
 Wed 14 Jun 67 Ealing Film Studios Stage 2: Int Tombs  
 Thu 15 Jun 67 Ealing Film Studios Stage 2: Int Control Room  
 Fri 16 Jun 67 Ealing Film Studios Stage 2: Int Control Room/Int TARDIS  
 Mon 19 Jun 67 Television Centre Puppet Theatre: Model Tombs  
 Sat 1 Jul 67 Lime Grove Studio D: Episode 1  
 Sat 8 Jul 67 Lime Grove Studio D: Episode 2  
 Sat 15 Jul 67 Lime Grove Studio D: Episode 3  
 Sat 22 Jul 67 Lime Grove Studio D: Episode 4

## BROADCAST

Sat 2 Sep 67 Episode 1: Dr Who and his companions land on the seemingly deserted Cybermen planet of Telos.  
 Sat 9 Sep 67 Episode 2: The terrifying secret of the Cybermen tombs is revealed.  
 Sat 16 Sep 67 Episode 3: The Cybermen unleash a new and deadly species – the Cybermats.  
 Sat 23 Sep 67 Episode 4: An appalling alternative leaves the Doctor no choice – the Cybermen must survive!



**B**

eing on extract from Professor Condy's seminal lecture, "Doctor who? Nice guy or utter bastard?"

"... If it is now beyond doubt that the Doctor is a real and active phenomenon – and not as many primitive cultures have been led to believe, the hero of an unconvincing children's serial – then we need look no further than his persecution of the Cybermen for proof of the danger he represents to all civilised life forms.

The Cybermen, as we all know, are a species of semi-robotised and slightly fey humanoids, who like nothing better than dressing up in silver and designing their seemingly endless array of new outfits [See Professor Langton's essay "Hands on hips – it's Robo-Camp!"] It is true they have at times declared their intention to conquer the entire cosmos but they have generally cried off at the last moment on account of one of their allergies. These allergies, it must be said, are improbably exhaustive – gold, nail-polish remover, gravity – and it's really rather hard to imagine a single place in the universe it would be safe for them to conquer. On the rare occasions when an actual force has been made they have been famously disastrous – even the Cybermen refuse to discuss their attempt to terrify the staff of a polar base by pulling their sweaters over their heads, and while many invasion fleets have been repelled by Earth's military might, the Cybermen remain the only race to have lost against the moon!

But perhaps the most remarkable of their attempts at universal domination (and the final proof that they pose a threat to no one) is what the Cybermen themselves called 'CyberPlan 213 for the subjugation and/or destruction of all other life forms in this and every other galaxy.' And what everybody else calls

The Cybermen awoken from their icy sleep. Most flats in London are about that size these days, you know ... © BBC

'Let's all hide in a big fridge.'

Quite what was going on in the CyberController's veined and pulsing head (the iconography of which has been discussed by Dr Tidwell in his article "So, not a lot of Cybergirls then?") is open to debate. Having decided to conquer all of creation, and – as was generally their first step – having decided on an exciting new silver trim for their suits and drawn pictures of each other on the walls of their base, they hit upon what has to be the single worst plan for universal domination yet devised: dig a huge hole in the ground, cover the entrance, and freeze yourself into a coma. Quite how this was supposed to subdue all life is a little obscure. Seemingly they hoped that all life would happen to walk past and they could jump out at it.

Or do we need to use a little imagination here? Is it so very hard to work out what was really going on? The Cybermen were hiding! Hiding from the Doctor! Like so many persecuted minorities before them, the Cybermen were taking their lifestyle underground. One can only imagine the many happy years that followed, away from their single-minded tormentor. Perhaps, in the vastness of their cavern, they spent their days, spinning around with their arms in the air, making that distinctive buzzing sound we all now know to be Cybergiggling.

I confess I find the image moving. It has hard not to be charmed by the only self-styled warrior race to have built themselves an underground base and forgotten to put a handle on the inside of the door. But their idyll was not to last. The Doctor is not a man to be thwarted, as many species know to their cost.

Having 'stumbled accidentally' on the Cyberhidey-hole, the Doctor ruthlessly manipulated some conveniently placed (and seemingly expendable) archaeologists to open the 'tombs' and bring an end to this one moment of peace for those impressive yet tragically ineffectual silver men. I ask you to consult the visual records of this encounter. Observe how it is the Doctor, against his avowed intent, who in fact opens the Cyber-chamber. Observe that as the Cybercontroller weakens (a fainting fit seemingly brought on by the mere presence of the Time Lord) it is the Doctor who forcibly revives the poor dear. Above all, though, observe the one act of the Doctor's that establishes beyond all reasonable doubt the implacable evil of the man.

When the Cybermen first replaced their limbs with plastic and their brains with computers they became aware of something missing in their lives – love. What they replaced that love with has become famous throughout the cosmos: Cute, friendly little Cybermats. I refer you again to the visual record. Ask yourself this! Why does the Doctor electrocute them? They are very small, defenceless and at no time demonstrate any aggressive tendencies or indeed any attack capability. And yet they're relying on the floor before anyone's had a chance to go 'awwww'.

I submit that any man who breaks into your home, programs your central heating and murders all your pets must be called a public nuisance. And this, I submit, is what we must call the Doctor."



Kleig and Parry search for the Ice Tombs of Telos. © BBC

## ARCHIVE EXTRA

Visual effects designer Jack Kine did the original sketches for the Cybermat design which Ron Oates then realised, making the creatures look like guinea pigs or silverfish.

Friday 16 June 1967: Peter Hawkins did the dubbing of Cybermen voices for the film sequences at Ealing Stage 2.

Gerry Davis' novelisation, Doctor Who and the Tomb of the Cybermen, was later reissued as Book Number 66 in the Target Library.

The serial has been broadcast on UK Gold in compilation form since April 1993, and was repeated in New Zealand in August 2000. It was released on DVD by BBC Worldwide in

January 2002 with a photomontage cover by Clayton Hickman. The DVD included the introduction by Morris Barry recorded for the video-release, footage from the Tombwatch event held at BAFTA, the Late Night Live-Up film on visual effects from November 1967 and a commentary from Deborah Watling and Frazer Hines recorded on Monday 21 May 2001.



# The Abominable Snowmen

There Is A Mountain **BY JONATHAN MORRIS**



I've never seen *The Abominable Snowmen*. It was wiped before I was born. I've not read the novelisation, or listened to the audio, or seen the telesnaps, or watched the remaining episode. I know almost nothing about it.

And yet I always rather liked the Yetis. Of all the black smudges in my held-together-by-sellotape *Doctor Who* Monster Book, they were the ones that caught my fascination. And because I so adored the Yetis – based upon their entry in “Monsters Who Came Back For More” – my mum made me a Yeti costume. I still have a photo of me, aged six, being abominable.

My mum, you see, encouraged my interest in *Doctor Who*. I came home one day to discover that she had painted a Dalek on my bedroom wall. And she always told me how good *Doctor Who* had been with Patrick Troughton. In fact, she's the only person I know who has actually seen *The Abominable Snowmen*.

So I phoned her up to ask her what she remembered... “I must have sneaked in to watch it on my own, on a small black and white television. I'm amazed I saw it, actually,

“...but the Yeti didn't really hurt people. They just stood around on mountains. Not looking very scary...” BBC

because we didn't have a television at the time. And I remember the Yetis – but the next-but-one story had the Yetis again, didn't it? Not in the mountains, but in the tunnels.”

It transpires, however, that my mum has been ‘revising’ by looking at the photos in *Doctor Who – The Sixties*.

“I remember the Yetis didn't have eyes, but in the photo they have eyes. They must have changed them for the one in the tunnels.”

“The Yetis were funny. They weren't scary like the Daleks or the Cybermen. They were very fat, I remember that, they had big hips and these squat little legs. They couldn't move very quickly, they sort of waddled. They were supposed to scare you, but they were more like gonks. They were cuddly.”

Cuddly? I asked my mum about them attacking people.

“Oh, but they didn't really hurt people. They didn't do much with them, they just stood around on mountains. Not looking very scary.”

“I don't remember any monks. There was this old ruined building that might have been a monastery. I did like it, though, because it was one of the first ones they made outdoors. It was a nice-looking story. A lot of them were in corridors, but this was more of an adventure, they were running up and down the mountain, they weren't just shut in somewhere.”

“I remember thinking it was going to be a history one, because they'd just done a future one and normally they'd do a history one after a future one. And the atmosphere was friendlier. With the Cybermen there'd be scary music all the time, but this one didn't have music.”

“I remember wondering why there wasn't much snow. It was all rocks. It didn't look like Tibet. But it was nice to be outdoors for a change.”

“I remember Patrick doo-dah wearing a big fur coat, because he looked like a Yeti! And in this one he ran about a bit more, because in some of them he just sat in the corner playing his flute. I don't think he played his flute in this one.”

“Vicky wore a short skirt. I remember them saying that she felt a bit cold. She wasn't wearing one of her long Victorian dresses. She didn't scream as much as some of the later ones. Oh, wait, in the picture she's wearing trousers. I must have been thinking of Jamie, because he wore a kilt. Jamie was a Scotch bloke, a bit of a bumbling twit. Vicky had more sense.” And finally, I asked my mum if she remembered the spectacular climax where the mountain explodes.

“No. I remember, though, that the Yetis were remote-controlled. They used joysticks...”

## DWM ARCHIVE

DWM 224

## COMMISSIONING

Tue 2 May 67 *Dr Who* and the Abominable Snowmen scripts commissioned for Thu 15 Jun 67; accepted Fri 26 May 67 (Episode Three), Sat 27 May 67 (Episode Four), Tue 30 May 67 (Episodes One and Two), Tue 1 Aug 67 (Episode Five)

## PRODUCTION

Wed 23 – Thu 24 Aug 67 Ealing Film Studios; Int Cave (Jamie and Victoria)

Fri 25 Aug 67 Ealing Film Studios:

Int Cave/Model Filming

Mon 4 Sep 67 Nant Ffron Pass, Gwynedd, Wales (Himalayan Terrain/Rocky Terrain)

Tue 5 – Sat 5 Sep 67 Nant Ffron Pass (Ext Cave/Rocky Terrain/ Mountainside)

Fri 15 Sep 67 Lime Grove Studio

D: Episode One

Sat 16 Sep 67 Lime Grove Studio

D: Episode Two

Sat 23 Sep 67 Lime Grove Studio

D: Episode Three

Sat 30 Sep 67 Lime Grove Studio

D: Episode Four

Sat 7 Oct 67 Lime Grove Studio

D: Episode Five

Sat 14 Oct 67 Lime Grove Studio

D: Episode Six

## RADIO TIMES

Sat 30 Sep 67 Episode One

(no synopsis)

Sat 7 Oct 67 Episode Two

(no synopsis)

Sat 14 Oct 67 Episode Three

(no synopsis)

Sat 21 Oct 67 Episode Four

(no synopsis)

Sat 28 Oct 67 Episode Five

(no synopsis)

Sat 4 Nov 67 Episode Six

(no synopsis)

Bigfoot revealed! Well, perhaps the sand wasn't so noticeable on those 405-line black and white TV sets...? BBC

## ARCHIVE EXTRA

Henry Lincoln first entered showbusiness when he started acting while with the Army in the Middle East, and soon began writing as well. When he appeared as a villain in an ATV Egyptian serial, Lincoln reworked a lot of the script and was commissioned for a story of his own – but when this turned out to be disaster he reverted to acting and soon secured a regular acting role – under the name Henry Snodin – on the ATV soap opera *Emergency Ward 10*, on which he met Mervyn Haisman, one of the writers. Also from a theatre background, Haisman had been persuaded to start writing by John Whitney, and his first

television work was an uncredited script for *Doctor Finlay's Casebook* in 1965, after which he had worked briefly on *No Hiding Place*. As an actor, Lincoln knew Patrick Troughton very well; Lincoln had just left *Emergency Ward 10* when the series was axed due to low ratings in April 1967. The origin of *The Abominable Snowmen* came about when Troughton met Lincoln on a street in Kew and bemoaned the fact that very few of his *Doctor Who* stories were set on Earth. Only a few years earlier, the *Daily Mail* had sponsored an expedition to find the abominable snowman which resulted in some positive – but inconclusive – evidence.





The Doctor prepares to reveal his holy relic to Thomni. © BBC

② Haisman and Lincoln's script was originally written for studio with many outdoor sequences later transferred to film. In the stage directions, Travers' first name was listed as Edward although this was not given on-screen in either this serial or *The Web of Fear*; the character was described as "forty years old. Tall, well built, and bearded. A tough fit man of high intelligence but ruthless in his single minded search for the Yeti". No specific date was given for the serial, but the setting was sometime in the 1930s – the time at which interest in the abominable snowman first took off in Britain. In Episode Two, the Doctor spoke of an attack on the Detsen monastery in 1630 which Thomni said was 300 years earlier in Episode Four; Travers also indicated that he had already spent 20 years searching for the Yeti. The later sequel story, *The Web of Fear*, made reference to the Travers expedition of 1935 during Episode 2.

③ Deborah Watling suggested her father, Jack Watling, for the role of Travers when she was given a copy of the script in advance;

"I'm sure I saw something huge and hairy up there!" Victoria vowed never to let Jamie climb ahead of her again ... © BBC



Innes Lloyd agreed that this was a good idea and asked her to suggest the role to her father over tea that evening.

④ Visual effects designer Ulrich Grosser moulded latex hands and feet for the Yeti costume, while the radio-controlled Cybermats were cannibalised for mechanisms to fit in the spheres; Jack Kine assisted with some of the work on this serial.

⑤ Up in Snowdonia, the locations were chosen with help from a local mechanic, Mr Jones, who pointed out where *The Inn of Sixth Happiness* had been filmed; the same area was used in Spring 1968 for *Coryn On Up The Khyber*. The *Wols Today* item about the filming was broadcast on Thursday 7 September. Both Frazer Hines and Gerald Blake took silent, colour 8mm film of the location work. Watling hated the tweed outfit she had to wear as Victoria, and Hines would wear fireman's trousers under his kilt to keep warm between takes.

⑥ Friday 15 September 1967: As with *The Tomb of the Cybermen*, the new version of the theme tune (which had debuted with *The Foolish Ones*) was heard on both the start and the end of the episodes. Episode One had four recording breaks scheduled to allow Watling to change into her outdoor costume, to strike the TARDIS set after use, to allow Troughton to move from the Courtyard to the Cell set, and then finally just after the last scene in the Cell.

⑦ Saturday 23 September: The recording of Episode Three was scheduled with eight breaks: these allowed the regulars to move from the Meeting Room to the Courtyard to look for the sphere, to set the moving sphere in place, and to allow various camera moves mainly for the shots in Padmasambhava's Sanctum. Troughton ad-libbed the line "They came to get their ball back" after the Yeti retrieved their control sphere.

⑧ Saturday 30 September: Episode Four's recording was scheduled to have eight recording breaks which meant most scenes were recorded individually; some of the breaks were scheduled to allow actor movements such as Charles Morgan (Songsten) moving from the Courtyard to the Sanctum.

⑨ Episode Four had two timing cuts made to it before transmission. The first cut removed the start of the scene with Thomni and Victoria discussing Padmasambhava in the cell, in which the girl apologised for getting the young warrior monk into trouble. The pair discuss Khrisong, and Thomni is appalled when Victoria suggests questioning their elders. The second edit omitted a short film sequence of the Yeti moving off down the mountainside prior to the scene of the Doctor and Jamie encountering the Yeti on their way back to the monastery.

⑩ Saturday 7 October: Shortly before recording Episode Five, the scene in which Jamie and the Doctor discuss the mesmerised Victoria in the meeting room was substantially reduced before recording, deleting some material with the Doctor talking to Khrisong and Thomni about saving the monastery in the corridor outside. Ten recording breaks were scheduled in total during the evening, mainly for camera moves.

⑪ Saturday 14 October 1967: A short film insert of the prosthetic Padmasambhava head being melted was abandoned from the finished Episode 6 because of its horrific nature, and replaced by a shot of Wolfe Morris in studio instead; visual effects assistant Alan Bond had taken a face cast of Morris' features for this prosthetic prop. Five recording breaks were scheduled on the episode, mainly to allow the cast to move between sets.

⑫ The ITV competition for *The Abominable Snowman* was generally weak; ATV-London screened re-runs of the film series Sir Francis Drake and most other regions opted for the sitcom *Just Jimmy*.

⑬ The serial was purchased by ABC in Australia in March 1968, screened with a G rating from August to September 1968 and repeated in August 1969. New Zealand purchased it in October 1969 and broadcast from September 1970 to January 1971. It was also sold to Hong Kong around 1969, Singapore around 1970, Nigeria around 1974 and also to Gibraltar and Zambia.

⑭ The 405-line recordings of *The Abominable Snowman* were cleared to be wiped on Monday 21 July 1969, although only Episode Four was erased at this time. The remaining episodes were cleared for destruction again on Monday 22 September 1969, but on this occasion only Episodes One and Two were apparently wiped. Episodes Three, Five and Six were then scheduled for wiping one final time on Thursday 25 September 1969.

⑮ A Yeti figure from the serial was issued by Fine Art Castings in their 40mm range in 1987; Harlequin also issued figures of Yeti in 1997. The video release of Episode 2 on *The Troughton Years* includes a short edit of a few seconds to remove a section of the film where the soundtrack was missing; this was at the start of the scene where the Doctor examines the prone Yeti. In 1993, a few seconds of film sequences from Episode Four were discovered in the Visual Effects Department film report made for *Later Night Line-Up* and broadcast on Saturday 25 November 1967. Hines' filming was included on Realtime Pictures' *Myth Makers* 3 videotape in 1994, while Blake's footage appeared on the documentary *The Doctors: 30 Years of Time Travel and Beyond* issued on videotape by MasterVision in September 1999; this was also released on DVD in May 2007. The script book planned for release by Titan in Spring 1995 was never issued, although a cover painting was completed by Alister Pearson; by now, Mervyn Haisman's wife had adapted the serial as an unpublished non-Doctor Who novel by rewriting the roles of the Doctor, Jamie and Victoria. With narration from Frazer Hines recorded on Tuesday 5 April 2001, the soundtrack of *The Abominable Snowman* was released as a double CD set by BBC Worldwide in July 2001. The short extracts which appeared in *Later Night Line-Up* were included on the DVD for *The Tomb of the Cybermen* released in January 2002, which also included the soundtrack for the trailer for *The Abominable Snowman* broadcast on Saturday 23 September 1967.

⑯ In the Extras section, Reg Whitehead played John (corpse). The Warrior Marks included Khendon, Khedru and Khedron while the Lomos included Sambhota and Ghentun.

# The Ice Warriors

Release Me **BY CARIG HINTON**



Bernard Bresslaw as Varga the Ice Warrior:

"I only asssssssssssssssss ... © nbc

Perhaps the most iconoclastic element of the script is the Ice Warriors themselves. From the moment Varga breaks free from the ice, we know we are dealing with something far removed from the typical "man in a rubber suit". Varga is a three-dimensional character with believable – and understandable – motivations and emotions. He is a captain, a leader, cast in the same mould as Kirk or Picard. Lost in both time and space, he is acting in the best interests of his crew: should he use the ioniser to power his ship and return to Mars (and the Doctor doesn't help matters by pointing out that it's a dead world by now – cheers, Doc!) or make a new life on Earth? And unlike the fully-realised Davros with his cookie-cutter Dalek drones, Varga's crew have distinct personalities, from the "science officer" Zondal to the foot-soldier Turoc. It isn't difficult to sympathise with Varga's anger when Turoc is killed: you believe in the relationship between them far more than the shallow Cyber Leader/Cyber Lieutenant malarkey of the Seward years.

How many times have the Doctor and his allies defeated the alien menace because they were able to out-think them, be it Cybermen or Daleks enslaved to inflexible logic, or mindless opponents such as the Weed Creature or the Krynoids? Here, in the final *voilà* face, the situation is quite different: the humans are the ones dependent on their computers to give all the answers, even though it is this blind obedience that caused the Second Ice Age in the first place. Similarly, the Ice Warriors are no more the villains of the piece than Penley or Storrs: they are in the wrong because they simply don't fit the ordered world they have found themselves in. The story isn't resolved by a bit of technobabble (well, not much) – it is resolved by the single-minded Leader Clent being forced to think outside the box and take a chance. The true enemies in *The Ice Warriors* are the glaciers – and had Varga and Clent been just slightly more flexible, the story would have had a far happier outcome – for the Martians anyway!

Such was the success of *The Ice Warriors* that it would reap-ear (less successfully) as *The Seeds of Death* a year or so later, and the Ice Warriors would even play the good guys in *The Curse of Peladon*. However, although their successive appearances may have added further layers of complexity to this wonderful race, they were never as effective as Varga and his tragic crew, just as future base-under-siege stories were never as effective as *The Ice Warriors*.

**O**n the surface, *The Ice Warriors* is that oldest of Doctor Who staples: the base under siege. But to Brian Hayles' everlasting credit he manages to add entirely new dimensions to that mainstay. You know you're watching class from the moment Joanne Brown's haunting vocals accompany the mysterious ice-scape – this isn't your standard Doctor Who story. Seeing the TARDIS materialise on its side is another delightful touch, and any fears the audience might have about yet another snow-bound story so soon after *The Abominable Snowmen* are immediately punctured by Jamie's own protests on the matter.

The key to *The Ice Warriors'* success is that it turns conventions and expectations on their heads. This is instantly clear from the setting: on one hand we have glaciers and a high-tech dome; then suddenly we are inside a traditional country house, yet one bedecked with all of the familiar sci-fi trappings: computers, videoscreens, pop-art clothing. But perhaps the biggest incongruity is the role of the Doctor. We are used to him being the consummate scientist dealing with the common man, impressing/blustering his way into people's good books – here, he has to prove his scientific credentials to a base staffed by a bunch of very cold fish indeed. In *The Seeds of Death* he may claim to be a genius, but in *The Ice Warriors*, everyone is a genius!

## ARCHIVE EXTRA

◆ In the script for the first episode, Arden was described as wearing "a white, hooded tight-fitting one-piece suit, rather like a frogman" while in the second it was noted that he "is not young, or fond of violence". In the final script, Varga was described as having a "laconic face".

◆ The image on the map which charted the advance of the ice was achieved by using a projector image through two wave-pattern

machines, one of which was set vertically and the other horizontally; a sheet of perspex was lowered to show the advancing glacier.

◆ *The Ice Warriors* was to be Derek Martinus' favourite Doctor Who serial, largely because of the guest cast he employed.

Jamie attempts to penetrate the icily logical minds of Miss Garrett and Leader Clent. © nbc



## DWM ARCHIVE

DWM 303

## COMMISSIONING

Mon 26 Jun 67 Dr Who and the Ice Warriors scripts commissioned for Fri 21 Jul 67, delivered Mon 3 Jul 67 (One), Tue 4 Jul 67 (Two), Thu 6 Jul 67 (Three), Wed 12 Jul 67 (Four), Thu 3 Aug 67 (Five), Tue 8 Aug 67 (Six)

## PRODUCTION

Mon 25 Sep 67 Ealing Film Studios  
Stage 3: Ext Dome/Wooded Glade  
Tue 26 Sep 67 Ealing Film Studios  
Stage 3: Glacier/Glacier Caves  
Wed 27 Sep 67 Ealing Film Studios  
Stage 3: Glacier  
Thu 28 Sep 67 Ealing Film Studios  
Stage 3: Int Laboratory/Int Tunnels  
Fri 29 Sep 67 Ealing Film Studios  
Stage 3: Wooded Glade/Glacier Caves  
Mon 2 Oct 67 Ealing Film Studios  
Stage 3: Ice Tunnels/Glacier Caves  
Sat 21 Oct 67 Lime Grove Studio D: One  
Sat 28 Oct 67 Lime Grove Studio D: Two/Trailer  
Sat 4 Nov 67 Lime Grove Studio D: Three  
Sat 11 Nov 67 Lime Grove Studio D: Four  
Sat 18 Nov 67 Lime Grove Studio D: Five  
Sat 25 Nov 67 Lime Grove Studio D: Six

## RADIO TIMES

Sat 11 Nov 67 One [no synopsis]  
Sat 18 Nov 67 Two [no synopsis]  
Sat 25 Nov 67 Three [no synopsis]  
Sat 2 Dec 67 Four [no synopsis]  
Sat 9 Dec 67 Five [no synopsis]  
Sat 16 Dec 67 Six [no synopsis]

# The Enemy of the World

It Takes Two **BY LANCE PRAKIN**

## DWM ARCHIVE

DWM 219

### COMMISSIONING

Tue 25 Jul 67 Dr Who and the Enemy of the World scripts commissioned for Sun 20 Aug 67; delivered Mon 11 Sep 67 (Episodes 1 and 2), Thu 28 Sep 67 (Episodes 3 and 4), Tue 17 Oct 67 (Episodes 5 and 6)

### PRODUCTION

Sun 5 Nov 67 Climping Beach, Climping, W Sussex [Beach]  
Mon 6 Nov 67 Climping Beach [Beach/Hovercraft/Field]  
Tue 7 Nov 67 Climping Beach [Beach]  
Wed 8 Nov 67 Climping Beach [Beach/Helicopter]  
Thu 9 Nov 67 Villiers House, Ealing, London [Guards on fire escape]; Walpole Park, Ealing, London [Jamie in park]  
Fri 10 Nov 67 Ealing Film Studios: Int TARDIS/Salamander speech/Salamander in lift shaft  
Sat 11 Nov 67 Ealing Film Studios: Model filming  
Mon 13 Nov 67 Ealing Film Studios: Int TARDIS  
Sat 2 Dec 67 Lime Grove Studio D: Episode 1  
Sat 9 Dec 67 Lime Grove Studio D: Episode 2  
Sat 16 Dec 67 Lime Grove Studio D: Episode 3  
Sat 23 Dec 67 Lime Grove Studio D: Episode 4  
Sat 30 Dec 67 Lime Grove Studio D: Episode 5  
Sat 6 Jan 68 Lime Grove Studio D: Episode 6

### RADIO TIMES

Sat 23 Dec 67 Episode 1  
(no synopsis)  
Sat 30 Dec 67 Episode 2  
(no synopsis)  
Sat 6 Jan 68 Episode 3  
(no synopsis)  
Sat 13 Jan 68 Episode 4  
(no synopsis)  
Sat 20 Jan 68 Episode 5  
(no synopsis)  
Sat 27 Jan 68 Episode 6  
(no synopsis)



A recording break on the set of Salamander's Volcano HQ.



**T**he Enemy of the World is an oddity, or so we're always told. The orthodox view is that it's a plodding James Bond parody, its only high point is Troughton's dual role, and it's a story that doesn't really fit with any Doctor Who before or since.

I don't think any of those things are true.

It's hard to judge Troughton's performance as Salamander from the one episode we have and the soundtrack. Like virtually every British fan, I'm not qualified to judge how convincing the Yucatan accent is. Not that that has stopped one person from claiming it was, and I quote, "utterly authentic". Listening to the tapes, however, it doesn't even sound consistent from one scene to another, and I'd put money on the fact that Pat's research consisted solely of watching Spredy Gonzales cartoons.

What Troughton does manage very well is to contrast his two performances. It is something of a tour-de-force, and he's clearly enjoying himself as Salamander. The way television was made at the time (essentially as if it were live, with very little opportunity to shoot scenes out of sequence) must have made the job particularly demanding. Troughton was an accomplished character actor, though – playing different roles was what he did for a living. We shouldn't be amazed that not everyone he plays is like his Doctor. We should, instead, be less tolerant of the Doctors who turn up in other stuff unable to play their part any other way.

Most commentators on the story have suggested it's a James Bond pastiche. This makes sense – every other show in the late

"You-a want-a me to pose-a for-a what?"

The Three Doctors-a novelisation-a cover ...? © BBC

1960s seemed to be a spy show. Doctor Who would get in on the act in The Invasion, and adopt the whole Jason King vibe with the arrival of Pertwee. But the problem is that The Enemy of the World isn't a Bond pastiche. It has a villain trying to destroy the world by engineering natural disasters – a Bondesque premise (and, indeed, the premise of Deep Space Nine's Bond pastiche, Our Man Bashir), but it's not a spy story. It flits around the world like a Bond movie (well, like a Bond movie filmed on half a dozen sets ten feet long by ten feet wide and four days OB in Littlehampton), but there's no Cold War aspect to the story. It's a remarkably apolitical future, one without war, one where the world has a single government and continents happily co-exist as part of administrative Zones. There are no nuclear missiles, no femme fatales (Astrid, if you squint, is a bit like Emma Peel, but only a bit), no benchmarks, no gadgets, no casinos, no tuxedos. The actual story isn't like Bond or Danger Man (the TV equivalent), or even like the Harry Palmer stories that presented a more down-to-earth type of espionage. It's a stretch to find any of the Bond touchstones or icons in The Enemy of the World – there were literally dozens of Bond spoofs and take-offs in the 1960s, and we've had a slew of them again recently. They approach Bond and the spy genre from any number of angles, with any number of agendas, and The Enemy of the World isn't remotely like any of them, although, ironically, the Doctor/Salamander dual role managed to beat Austin Powers and Dr Evil to the screen by 30 years.

So why does everyone think it's a Bond story? The first reason is the simplest – no-one's actually seen it. Only one episode exists, the most sedentary one, and despite the teleplays and audios, all we really know about it is Salamander's plan and that there's a hovercraft and a helicopter in Episode 1. The second is more complicated. It's because, as fans, we like things to fit; a one-off attempt to do a spy show with no monsters makes sense given the rest of Season Five, fits in with our knowledge that Bond, The Man from U.N.C.L.E. and The Avengers were popular at the time, and explains why there are no other stories like it afterwards. The story is categorised and filed away, and that's more important than making sure it goes in the right box.

No monsters; all about court intrigue; set at a crucial point in Earth's history; concentrates on characters not spectacle? Far from being unique, there's a whole genre of Who stories like that, or at least there were in the 1960s, particularly when David Whitaker, the writer of The Enemy of the World, was the Story Editor. Rather than a low-budget take on The Avengers, the story seems to me to be an attempt to keep character-based stories in the format now that the historical stories had been dropped. The reason it doesn't work as a Bond pastiche is because it isn't designed to be one. The story is a historical – but one set 50 years in the future, not 200 in the past. This doesn't make the middle of the story any faster or more interesting, but it does at least mean it fits in perfectly with Doctor Who as we know it.

## ARCHIVE EXTRA

◆ Synopsis: Episode 1: The closing scene is set in Kent's office, not his trailer.

◆ In the scripts, of the three hovercraft men, Anton was described as "the eldest [of the three men], a thick-set, greying man" while Tibor (later re-named Rod) was "a quiet tall man" and Otto (renamed "Curly") was

"much the same age as Tibor – in his twenties ... athletic looking, rather wild and unrestrained". The camera script for Episode 1 also had Kent and Astrid discuss more victims of Salamander in dialogue omitted from the finished programme, Astrid comments that the drowned Michael Asseviski was an Olympic Swimming Champion before

Giles refers to the murdered John Freremont of the British Zone and Scandinavian Zone Controller Lars Helvig who apparently committed suicide. Colin Redmayne was described as "an alert young man, in his middle twenties"; Swann was "a dedicated intense man" and Mary was "a girl in her twenties, pale, determined".



● Barry Letts had begun acting at the age of 15 and worked in local rep, resuming his career after three years in the Royal Navy. His first television work had begun in the 1950s alongside Patrick Troughton in *Gunpowder Guy* after which he had been in many series such as *H G Wells' Invisible Man* (with Deborah Watling), *Clay Beneath the Sea*, *The Avengers* and a spell as Detective Sergeant Reed in the first season of *Softly, Softly*. He had written television scripts since 1960, including material for the BBC soap *The Neomans* – a series which, like *Z Cars*, he had directed since completing the BBC's directing course in Spring 1967. Innes Lloyd invited Letts to work on the series as a result of seeing his Director's Course test tape; production assistant Martin Lisemore advised the inexperienced Letts to simplify his complex running orders for studio. Troughton was wary of treading on Letts' toes with his old friend on his first major directorial assignment.

● An early synopsis of the serial referred to events at Astrid's "cottage" in Episode 1, with the episode concluding at "Giles Kent's home" and stating that Kent "was once one of Salamander's commanders". In Episode 2, Bruce "tries to telephone to Salamander in Zone Two" where Denes is the Leader and Fedorin is the Police Chief; Fariah is a "girl guard" and Victoria also works in headquarters as a guard with Jamie. In Episode 4 it was indicated that Salamander caused the death of Fariah's brothers.

● Letts found the script for the serial to be rather thin and reworked the opening of Episode 1 extensively. This was originally set in a holiday resort full of people which it would be difficult to film; Letts instead suggested the use of a helicopter and hovercraft, with Lisemore coming up with the idea to use stock film of the helicopter exploding.

● For the location shoot, the experimental hovercraft was loaned by K R Morgan who bruised his leg when the craft ploughed into the sand of Climping Beach on Monday 6 November. 17-year-old Nigel Burtwhistle from Westdown Tutors School was a stand-in as a guard during the shoot. Filming with the Hillier UH-12 helicopter, which was given the fake ident of AST-018, on Tuesday 7 November was covered by the *Littlehampton Gazette* in a feature on Saturday 11 November; this commented that the story took place in 2018. Film cameraman Fred Hamilton agreed to shoot aerial sequences from the helicopter with a hand-held camera rather than have the camera mounted on the craft; the pilot narrowly avoided an accident when he failed to take Hamilton's unbalanced weight into account. For the night sequence of Salamander returning to the TARDIS, film recordist John Hills-Harrop found that the only way to pick up the dialogue between Troughton and Frazer Hines was to stand in shot with the microphone – and by back-lighting the scene, Hills-Harrop was invisible on screen because of his black oil-skins. Astrid's bungalow was a couple of prop walls erected on location and shot carefully from only certain angles.

● Troughton had hoped to play Salamander with a very different look to the Doctor and was a bit disappointed when the story dictated the two characters had to look much the same. For the image, the actor went through



albums of theatre photographs from the 1950s and settled on a shot of himself from an American production of *Hamlet*. Watling and Hines found Troughton hilarious when they heard his Yucatan accent as Salamander for the first time.

● Saturday 9 December 1967: Letts used filmed back-projection for various scenes – such as those in the park – in a manner which he had seen Shaun Sutton adopt for episodes of *Z Cars*.

● Thursday 14 December: A photographic session was conducted with guest star Bill Kerr to obtain shots of him as Giles Kent "from the old days" as a prop to be smashed during the recording of Episode 3; this took place at the Television Centre Photographic Studio.

● Saturday 16 December: Troughton enjoyed working with Kerr because the two made each other laugh; during rehearsals for Episode 3, Troughton would make the sound of passing wind when hiding inside the window seat in Kent's trailer.

● The serial suffered various problems in editing, which was meant to take place two days after recording. On Monday 4 December 45 minutes were lost on the editing of Episode 1 because the tape had been reversed. The second session on Monday 11 then had to be devoted to finishing Episode 1 and dubbing *The Ice Warriors* Six as well as working on Episode 2. As a result, most of the edit on Episode 3 scheduled for Monday 18 had to be devoted to completing work on Episode 2. Because of the backlog, Episodes 4 and 5 were edited together in one double-length session on Monday 1 January 1968.

● Patrick Troughton did not attend the *Daily Mail* Girls and Boys Exhibition at Olympia.

● The serial was purchased by ABC in Australia in June 1968, screened with a G rating from November to December 1968, and repeated in December 1969. It was also sold to Hong Kong around 1969, Singapore around

1970, Gibraltar around 1973 and Zambia and Nigeria around 1974. New Zealand purchased the story in November 1970 and broadcast it from May to June 1971.

● Monday 29 January: The *Daily Sketch* carried an article about Mary Peach – who played Astrid – after the serial had concluded. Peach was just returning to acting after a career break and, during Summer 1967, had been considered as one of the potential replacements for Diana Rigg on *The Avengers*.

● The videotapes for Episodes 2 to 5 of the serial were cleared for wiping on Monday 21 July 1969; Episode 1 was similarly cleared to be erased on Monday 22 September 1969, but this did not happen until after authorisation was given again on Monday 20 October 1969.

● With narration from Frazer Hines recorded on Thursday 25 April 2002, the soundtrack of *The Enemy of the World* was released as a double CD set by BBC Worldwide in August 2002.

● In the Extras section, K R Morgan was the Hovercraft Driver. Omitted was Nigel Burtwhistle as a Guard. The Shelterers included Jones and Morris.



Monday 6 November 1967: filming the hovercraft scenes in unseasonably glorious weather. © R BIGNELL

Mary Peach flashes a rare smile as action-girl Astrid Ferrier. © BBC

# The Web of Fear

Tin Soldier **BY RICHARD BIGNELL**

## DWM ARCHIVE

DWM 235

## COMMISSIONING

Wed 27 Sep 67 Dr Who and the Web of Fear (Serial SS) scripts commissioned for Fri 10 Nov 67; delivered Fri 6 Oct 67 (Episode 1), Tue 17 Oct 67 (Episode 2), Fri 24 Oct 67 (Episode 3), Mon 13 Nov 67 (Episode 4), Wed 23 Nov 67 (Episode 5), Fri 8 Dec 67 (Episode 6)

## PRODUCTION

Fri 15 Dec 67 Ealing Film Studios Stage 3: Platform (Covent Garden Charing Cross) Barricade  
Sun 17 Dec 67 T) Poupard, Covent Garden, London (Street/Yard/Warehouse)  
Mon 18 Dec 67 Ealing Film Studios Stage 3: Curved Tunnel/Platform (Monument)  
Wed 20 Dec 67 Ealing Film Studios Stage 3: Straight Tunnel; Ealing Studios Backlot: Street  
Wed 3 Jan 68 Ealing Film Studios: Private Museum (remount)  
Mon 8 Jan 68 Television Centre Puppet Theatre: Model filming  
Sat 13 Jan 68 Lime Grove Studio D: Episode 1/Trailer  
Sun 14 Jan 68 T) Poupard (remount: Street/Yard/Warehouse)  
Mon 15 Jan 68 Photographs caption slides (London)  
Sat 20 Jan 68 Lime Grove Studio D: Episode 2  
Sat 27 Jan 68 Lime Grove Studio D: Episode 3  
Sat 3 Feb 68 Lime Grove Studio D: Episode 4  
Sat 10 Feb 68 Lime Grove Studio D: Episode 5  
Sat 17 Feb 68 Lime Grove Studio D: Episode 6

## RADIO TIMES

Sat 3 Feb 67 Episode 1  
[no synopsis]  
Sat 10 Feb 67 Episode 2  
[no synopsis]  
Sat 17 Feb 68 Episode 3  
[no synopsis]  
Sat 24 Feb 68 Episode 4  
[no synopsis]  
Sat 2 Mar 68 Episode 5  
[no synopsis]  
Sat 9 Mar 68 Episode 6  
[no synopsis]



Jack Waling as an older and wiser Professor Travers. © BBC



**N**ovember 1982. A 16-year-old boy sits in a darkened lecture theatre somewhere in London. As the projector flickers to a halt, his mouth is hanging open at the sheer wonder of having watched one of the most remarkable opening episodes in Doctor Who's long history...

With memories stretching only back as far as Day of the Daleks, it had certainly been a revelation for me to witness, for the first time, the glories of black and white Doctor Who, as I sat transfixed through the Five Faces season in late 1981. So when the Doctor Who Appreciation Society announced that it was going to organise the second of their one-day Interface conventions dedicated to Patrick Troughton, I booked my place without a second thought.

The day featured no less than five separate episodes from five different adventures, but when I learned that the opening instalment of The Web of Fear was amongst those to be shown, I simply couldn't contain myself. I had devoured the Target novelisation when it was first published back in March 1976 and had adored the no-escape claustrophobia of an adventure set in the tunnels of the London Underground, slowly being

Two Yetis take a break during filming at Covent Garden.

closed off by the mysterious all-enveloping fungus. And then there was the clip shown on Gavin Scott's Did You See...? retrospective, broadcast part-way through the transmission of Earthshock. That dark museum, that mutating Yeti, that incredibly creepy Bartok score rising to a climax... aaaaaaaargghh!!! Everything indicated that this must have been a brilliant story.

So there I was – in the dark, in London, with my mouth hanging open, having watched one of the best Doctor Who episodes ever. As the credits faded away, my heart was aglow that The Web of Fear was everything that I longed for it to be.

Some time later, I managed to track down an audio recording of all six episodes of the story. Today of course, we're spoilt with the stunning clean-up work that Mark Ayres has undertaken for the BBC Radio Collection releases. But back in the 1980s, the quality of available recordings was somewhat different. Terrible, hissy, multigenerational copies that were all but inaudible. On my Web tapes, I could hear the music, the Yeti roars and the Doctor playing the Skye Boat Song on his recorder. I could also hear people talking, but the quality had degenerated into such an incoherent mess that it was virtually impossible to understand what they were actually saying. It wasn't until I managed to obtain a photocopied set of the scripts for the story from an acquaintance in New Zealand, that I could sit down with the tapes and painstakingly decode the fuzzy recordings into actual words. And I still loved it!

And then came the discovery of the telesnaps in the BBC's Written Archive – one of the most exciting parts of 1990s Doctor Who fandom. At long last, through DWM, I had a chance to view a multitude of images from the missing five episodes. Fungus blocking off tunnels and bursting into the fortress! The battle in Covent Garden! Arnold the Intelligence puppet! It was all here. More than anything, I was transfixed by one particular telesnap showing two back-lit Yeti advancing up a tunnel, eyes glowing in the darkness. It seemed to sum the whole story up in a single image.

And then – yet more joy! By some strange fluke of fate, that self-same image was suddenly brought to life for a few brief seconds when a handful of 16mm censor clips were discovered in New Zealand in 2002. More tunnels, more Yeti, more web... Bliss!

Yes, I admit it. I'm a card-carrying, fungus-bearing Web of Fear enthusiast, and have been since that day in November 1982. It justifies everything that Doctor Who should be. It's six episodes of tense, exciting, hellishly-scary fun all wrapped up into one big webby wonder!

## ARCHIVE EXTRA

◆ The Web of Fear was originally scheduled to be made as Serial SS, but was pulled forward in production to replace The Colony of Devils (latterly Fury from the Deep) as Serial QQ in the second week of November 1967. The scripts for filming were sent out to the members of the cast early in the second week of December 1967.

◆ Sunday 17 December 1967: Douglas Camfield found that the Yeti were dull to direct and poor to use in action scenes such as the battle at Covent Garden. John Levene and John Lord joined the team on this day as Yeti;

Levene had previously appeared as an uncredited Cyberman in film sequences for The Moonbase and was keen to break into acting. Camfield helped Levene get some work in Z Cars and also got him his first Doctor Who credit. The HAVOC stuntmen were Douglas Kirk, Tim Condren, Terry Walsh and Derek Martin; Bernard G High was due to appear as a soldier on location but was replaced by James Jordan. Filming was also attended by Frazer Hines (who was not needed on the day); Hines stuck a ballroom dancing number on the back of Levene's Yeti, and the two went waltzing around to the amusement of the

crew. Unfortunately, as this was one of the shortest days of the year, Camfield did not complete his schedule by the time the daylight vanished. The Daily Mirror ran a photograph of four Yeti at Covent Garden the following day.

◆ Saturday 13 January 1968: The recording of Episode 1 was attended by photographer Derek Banham, a journalist from the publishers J Walter Thompson whom Camfield had invited to the set. Videotape editing on the serial took place on the Monday after recording of each episode.





Arnold is stalked by Yeti through the Underground tunnels. © BBC

directed by Rob Thrusch, with the production raising funds for the Foundation for the Study of Infant Death. Nick Scovell played the Doctor, with John-Paul McCrohon as Jamie and Nancy Holloway as Victoria; Thrusch himself played Colonel Lethbridge. Three of the characters – Julia Silverstein, Harriet Chorley and Weams – were given sex-changes, and library music from the original serial was used as far as possible. The play ran at the Portsmouth Arts Centre from Wednesday 31 May to Saturday 3 June 2000.

● In May 2002, a series of censorship cuts made to 16mm film prints were discovered in New Zealand; these included a sequence from Episode 2 in which Captain Knight's platoon are attacked by Yeti in the tunnels; Victoria screaming when she tries to escape from a Yeti in Episode 5; and six sections from Episode 4 showing a Yeti attacking Travers and Anne, the Doctor's party finding web-covered bodies in the fortress, Evans hearing the screaming noise in the tunnels, two soldiers opening fire on Yeti near Covent Garden, two soldiers being

smothered by fire from Yeti web guns at the Covent Garden battle, and the Colonel hiding from a Yeti in the market. These were included on the DVD of *The Seeds of Death* from BBC Worldwide in February 2003.

● In the Cast section, Nicholas Courtney should receive guest star billing as Col. Lethbridge-Stewart between Jack Woolgar and Tina Packer. Colin Warman appeared uncredited in Episode 2 as did Jeremy King in Episode 4.

# Fury from the Deep

Classical Gas **BY RUSSELL T DAVIES**

## DWM ARCHIVE

DWM 277

## COMMISSIONING

Thu 5 Oct 67 Doctor Who and the Colony of Devils scripts commissioned for Fri 10 Nov 67; delivered Wed 18 Oct 67 (Episode 1), Mon 30 Oct 67 (Episode 2), Thu 6 Nov 67 (Episode 3), Mon 13 Nov 67 (Episode 4), Thu 16 Nov 67 (Episode 5), Wed 22 Nov 67 (Episode 6)

## PRODUCTION

Sun 4 – Tue 6 Feb 68 Red Sands Sea Fort, Thames Estuary (Control Rig); Botany Bay (Cliff Top Road/Airfield)

Sun 4 Feb 68 Botany Bay, Kingsgate, Kent (Beach/Sea Entrance) Mon 5 – Tue 6 Feb 68 Botany Bay (Beach)

Wed 7 Feb 68 Ealing Film Studios Stage 3: Ext. Harris's Patio/Harris's Bedroom (Grille)

Thu 8 Feb 68 Ealing Film Studios Stage 3: Rig Control Room Cabin/Impeller Shaft

Fri 9 Feb 68 Ealing Film Studios Stage 3: Impeller Shaft/Rooftop of Kitchen

Mon 12 Feb 68 Denham

Aerodrome, Denham, Bucks (Beach/Int. Helicopter)

Sat 24 Feb 68 Lime Grove Studio: Episode 1

Sat 2 Mar 68 Lime Grove Studio: Episode 2

Tue 5 – Wed 6 Mar 68 Ealing Film Studios: Corridor/Control Hall/Pipeline Room

Sat 9 Mar 68 Lime Grove Studio: Episode 3

Sat 16 Mar 68 Lime Grove Studio: Episode 4

Sat 23 Mar 68 Lime Grove Studio: Episode 5/Episode 4 (remount)

Fri 29 Mar 68 Television Centre

Studio 1: Episode 6



The Doctor reaches for his soon-to-be legendary tool. No, I meant the sonic screwdriver. Dirty devils ... © BBC

Do we need those tapes? If they turned up, wouldn't we see that bald extra trip over a frond? Wouldn't the foam inspire dull Ibiza jokes? In our heads, this story's become an epic, and our received notion is now every bit as valid as six lost reels. We make these stories better in our imaginations, just as we do with the surviving tapes. We rewrite and censor and extrapolate and exaggerate, we suffer, and most importantly, we forgive. We certainly don't just sit and watch, we're far too busy for that! This gorgeous, clumsy show gives us no choice but to exercise our brains, and exercise makes 'em fitter.

I work in television and, as the years blunder past, I meet more and more Doctor Who addicts in this industry – and not just those familiar names of fandom; there are plenty who've never written a DWM article or danced at Duckie's. I've seen a drunk Emerald writer clutching his *Ita Warriors* box set; I've had a high-falutin' executive send me e-mails quoting Omega; I once saw the high-rent boyfriend of a Hollywood producer standing poolside in LA wearing a "Seven Faces Of" T-shirt (and then the police asked me to leave). Massive creativity. And I have come to tell you now: Doctor Who made us clever.

We were brought up to fill in the gaps. We see foam and imagine the creature inside, we know that one pipe represents a vast array, we understand, and fear, that a North Sea gas refinery is only the first stage in a nightmare which could encompass the Earth. We're not blind: we can still laugh at, and love, the sellotape and plywood. All these versions play at once: we can see what is, what went wrong, and what was meant to be simultaneously. And that's all of TV-makers ever do – stare at plain paper and empty grids, in the hope of alchemy. No wonder the business is full of us. We've all been making TV since the age of three.

Consider the poor *Star Trek* fans. They were given so much, they were sorely deprived. They had moving spaceships and Joan Collins, and their weed monster would have been a proper slimy monstrosity, so their imaginations never had to try. As a result, nowadays I do meet Trekkers working in television. Making my coffee and driving me. Ha ha! Making my coffee and driving me! I liked that so much I said it again.

Telly's just one world, but that intelligence is burning away in a thousand different places, wherever there's a fan. It's there in that Tesco's cashier who calls the camp couple from personnel Oak and Quill; in that traffic warden who's writing an uncommissioned PDA about Victoria's secret; in that lonely kid who can rattle off *Fury's* transmission dates because his mind was made for lists; in anyone who can't walk past a blue door without wondering ...

Now, as the world moves on and gets hotter, there's a bombardment of digital and broadband and press-your-button-now entertainment, but it doesn't bother me. Interactive TV? We invented that, way back in the 1960s. Maybe the world will catch up with us one day. But maybe not. We're moving faster than ever.

It was four, one week away from being five, when this story finished transmission. The seaweed and the screams made no impression on that little brain. I remember only two images: Maggie Harris walking into the sea, and Victoria looking up, being left behind. (Strong, tragic women: Doctor Who made me gay, discuss.)

The rest came later. The seaweed and the screams, the foam and the screwdriver, the accretion of those lovely words "Van Lutyens" and "impeller shaft" into something horrific – it's taken 35 years to take shape, a slow blizzard of novels, fanzines, telesnaps, websites, DWMs and my dad remembering "the only one with a Welsh woman." And there's no sign of it ending yet.

## RADIO TIMES

Sat 16 Mar 67 Episode 1

(no synopsis)

Sat 23 Mar 67 Episode 2: The story so far. Dr Who, Jamie and Victoria arrive on the north-east coast of England, and hear strange noises coming from a gas pipeline on the sea shore. They are arrested by the security guards of a gas refinery on suspicion of sabotage. Later, Victoria, alone in a locked room, is threatened by a menacing substance issuing from a ventilator ...



# ARCHIVE EXTRA

Visual Effects Designer Peter Day created and operated the seaweed monster costume which was dressed with plastic seaweed made by a firm in Uxbridge which usually made plastic flowers. Day also made the first sonic screwdriver, a prop which Patrick Troughton kept dropping because it was so cold on location.

Tuesday 5 March 1968: Troughton and Hugh David both found the seaweed monster very funny in appearance; the show's star had difficulty in keeping a straight face. With the sets full of slippery foam, the cast – notably Day in the monster outfit – suffered from 'snow blindness' and found it difficult to see where they were going. Work at Ealing on these scenes was filmed by design assistant Tony Cornell on his 8mm home movie camera.

The incidental music for the serial was composed by Dudley Simpson, whose score ran to around 20 minutes – recorded before production.

Saturday 9 March: At 5.40pm, BBC1 broadcast a trailer for the serial after The Web of Fear Episode 6 which showed the opening film sequence of the travellers arriving on the beach. "Next week, the TARDIS lands in the sea. When the Doctor and his companions reach the shore, they find a mysterious pipeline". After Victoria says she feels they are being watched and the crosswise shots, the narration continued, "Who are the watchers, and do they mean the Doctor and his companions any harm? Doctor Who meets the Fury from the Deep, next Saturday".

Thursday 14 March: Radio Times had a small feature about the new serial under the title Dr Who and the Fury from the Deep with a monochrome shot of the Doctor playing his recorder on the beach; the cast list of Episode 1 was accompanied by a similar shot of Troughton while Episode 2's listing had a small shot of Robson to accompany its new, longer synopsis, which incorporated "The story so far".

Saturday 16 March: During the taping of Episode 4, a recording break was scheduled to allow Frazer Hines to move from the impeller room to the pipeline room for the sequence where Jamie found the prone Victoria.

Saturday 23 March: The opening captions for Episode 5 were shown over the filmed reprise of the end of Episode 4. Several recording breaks were scheduled for repositioning reasons; one allowed John Gill and Bill Burridge – playing Oak and Quill – to move from the control hall to the corridor; another was for Margaret Johns and Brian Cullingford as Megan Jones and Perkins to get to the corridor outside Robson's cabin; and another was necessary to reposition Hines and Burridge for their struggle in the corridor.

Friday 29 March: The cover of the camera script for Episode 6 proclaimed it to be 'The Final One'. The opening captions were shown over the filmed reprise of the foam-filled cabin, although new close-ups of the characters were dropped into the recording. In the concluding scenes, Victor Madden and

June Murphy both appeared as Robson and Maggie Harris on the communications monitor to say that they had recovered (Van Lutyens was also referred to, but actor John Abineri did not appear). There was a recording break to reposition all the artists before the party scene on the garden patio, and the episode concluded with the film of Deborah Watling on the beach, relayed to the TARDIS scanner.

Fury from the Deep was scheduled slightly earlier than the preceding serial as the usual Tom & Jerry cartoon had now been dropped. Generally, the audience size was slightly down on that for The Web of Fear but there was a steady rise in the Reaction Index figures.

Monday 20 October 1969: Episodes 1 and 2 of the serial were cleared for wiping, although the episodes were not destroyed at this time. The whole serial was marked for wiping again on Thursday 20 May 1971, but again the tapes were retained. The 625-line tapes of Fury from the Deep were erased some time soon after August 1974.

Australia repeated the serial in January 1970 (where a precedent for transmitting two episodes back to back was established with Episodes 3 and 4).

The paperback of Doctor Who – Fury from the Deep was Number 110 in the Target library. In October 1993, the tapes of Doctor Who – Fury from the Deep from the BBC Radio Collection used soundtrack recordings made available by James Russell and Richard Lenden.

Like The Web of Fear, Fury from the Deep was adapted for the stage by the Bedlam Theatre Company, with extensive pre-recording of video sequences in February 2002; these included location scenes on Eastney Beach, helicopter shots recorded at Woodwood airfield and videophone material with Michael



Sheard as Chief Baxter. The script was adapted and directed by Rob Thrush, with the production raising funds for the restoration of the New Theatre Royal. Nick Scovell and John-Paul McCrohan reprised their roles from The Web of Fear as the Doctor and Jamie, while Laura Ford took over as Victoria; Van Lutyens and Perkins were rewritten as female characters. The play was staged at the New Theatre Royal in Portsmouth from Wednesday 27 to Saturday 30 March 2002.

Dudley Simpson's electronic music for Mr Oak and Mr Quill was included on the CD Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years issued in May 2000 by BBC Music.

In the Extras section, Bill Straiton and Robert Pierson only played Technicians. Peter Day played the Weir Monster. In the Credits section, Visual Effects were also designed by Len Hutton who was uncredited.

Watling, Troughton and Hines during filming at Botany Bay.

© VICTOR PEMBERTON

Sat 30 Mar 68 Episode 3

[no synopsis]

Sat 6 Apr 68 Episode 4

[no synopsis]

Sat 13 Apr 68 Episode 5: The mysterious seaweed invading the gas refinery is moving in for the attack; the battle of matter against mind is about to begin ... Sat 20 Apr 68 Episode 6: The Doctor and Jamie, trying to rescue the kidnapped Victoria, have themselves been trapped by the weed creatures, who are invading the gas refinery.

The Doctor and his friends find a novel alternative to TARDIS travel... © R. BERNELL



# The Wheel in Space

This Wheel's On Fire **BY DAVID J HOWE**

## OWM ARCHIVE

DWM 254

### COMMISSIONING

The 14 Dec 67 *Dr Who* and the *Wheel in Space* scripts commissioned from David Whitaker on an idea by Kit Pedler for Wed 31 Jan 68; delivered Thu 25 Jan 68 (Episodes 1 and 2), Wed 31 Jan 68 (Episodes 3 and 4), Feb 2 Feb 68 (Episodes 5 and 6)

### PRODUCTION

Mon 18 – Tue 19 Mar 68 Ealing Film Studios: Rocket Control Room/Rocket Corridor/Rocket Second Section

Wed 20 Mar 68 Ealing Film Studios: Rocket Control Room/Rocket Corridor/Power Room

Thu 21 Mar 68 Ealing Film Studios: Model filming  
Fri 22 Mar 68 Ealing Film Studios: Space/Loading Bay  
Fri 5 Apr 68 Lime Grove Studio D: Episode 1

Fri 12 Apr 68 Television Centre Studio 3: Episode 2

Fri 19 Apr 68 Television Centre Studio 1: Episode 3

Fri 26 Apr 68 Television Centre Studio 3: Episode 4

Fri 3 May 68 Riverside Studio 1: Episode 5/Episode 3 (remount: Rocket Control Room)

Fri 10 May 68 Riverside Studio 1: Episode 6

### RADIO TIMES

Sat 27 Apr 67 Episode 1: The Tardis, with its knack of materialising in some pretty unusual places, finds itself inside a rocket drifting in space and seemingly abandoned. The Doctor and Jamie emerge with caution and find that they are not alone. In the rocket is a "Servo Robot" which seems curiously hostile. The rocket itself is drifting into the orbit of a wheel in space – a giant space station. What's the connection and who's controlling the robot? Could it be that the Doctor's old enemies the Cybermen have something to do with it?



The Servo Robot patrolling the abandoned Silver Carrier. © BBC



**S**omeone once said that if you could remember the 1960s, then you hadn't lived through them, and yet in many ways it's the television of those times which seems to have had the most impact on that generation. I wonder whether people born in the 1980s get all misty-eyed about half-remembered episodes of things like *Worzel Gummidge*, *The Tripods*, *Star Cops* or *The Box of Delights*? Perhaps they do.

Memories are precious things, and they have an annoying habit of slipping away from you as you get older. How long will it be before no-one can actually remember watching *Doctor Who* on first television transmission any more? Anyone born after 1990 (13-year-olds and under) won't have experienced this – unless they happened to be in on one May bank holiday evening in 1996 – and yet in many respects, it's that great nostalgia kick that comes from recalling something from your childhood which forms a large part of the appreciation of black and white *Doctor Who*.

With *Doctor Who* we are very lucky. Not only can we reach for videos to refresh our memories, but we can also access soundtrack recordings of shows that no longer exist in any visual medium. For me there is nothing better than settling down in a big armchair, headphones on, glass of wine in hand, and binging on a soundtrack to listen to. And *The Wheel in Space* is a favourite.

Back to a time where an entire episode of *Doctor Who* could be given over to a single mystery: where has the TARDIS

They're behind you! The Cybermen creep up on the Wheel's resident brainbox, Zoe (Wendy Padbury). © BBC

landed? Add to that warnings of danger from the TARDIS, a hunt for mercury (shades of the first Dalek story there), strange markings on the floor and a mysterious absence of people. Then, a robot, sudden course corrections, and the realisation that we're on an abandoned rocket – but where are the crew and what is in the locked control room? The opening episode is one of only a handful carried by just the regular cast (others include *Inside the Spaceship* and the opening instalment of *The Ark in Space*) and it's both eerie and effective. It's only in the closing moments that we meet the crew of a nearby space wheel and realise the danger that the Doctor and Jamie are in.

My memories of *The Wheel in Space* are hazy, but I do recall the tangible sense of menace that the Cybermen exuded. A big part of this came from the sound they made. You knew they were near when that eerie electronic humming started up, and the scene which sticks in my mind is when the Doctor and Zoe hide among crates as a Cyberman passes by. Very scary stuff, coming at the end of one of the greatest seasons the show ever enjoyed – Season Five: The Monster Season. From Cybermen to Yeti to Ice Warriors, back to Yeti, parasitic seaweed and then to Cybermen again (with a strangely out of place adventure featuring a chap who looked like the Doctor in the middle).

In *The Wheel in Space* the Cybermen were scary; they had a big plan, complex and clever in its creation (but also riddled with holes you could drive a herd of Cybermats through). And the Cybermats ... creepy little critters. In *The Tomb of the Cybermen* one wondered what all the fuss was about as they were never actually seen to hurt anyone, but here ... they could flash their eyes and paralyse a man. They too had a signature sound, a nerve-grating Yeti-sphere-like whistling tone. Impressive sound effects dominated and defined *Doctor Who* in the 1960s and for me the Radiophonic Workshop, and especially Brian Hodgson and Dick Mills, are the unsung heroes of the series.

But wait, there's more! Not only do we have Jamie, he of the kilt and the hairy legs, for the ladies, but now there's cute catsuited Zoe. Cute as a button, sparky, argumentative ... a perfect foil and the companion who gave the Second Doctor some of the best lines of the series: "Logic, my dear Zoe, merely enables one to be wrong with authority." And then she joins the TARDIS crew at the end and ensures another generation of male viewers will tag along too ... marvellous stuff!

We know that the memory can cheat, and that an audio only gives half the story. The episodes of *The Wheel in Space* do exist perhaps tell a different tale: one of occasional overacting (ladies and gentlemen, I give you Kevoork Malikyan), of slightly suspect visual effects, and of a rag-tag army of about three Cybermen looting through space. But despite all this, it doesn't seem to matter. As slices of 1960s television go, *The Wheel in Space* is great fun; *Doctor Who* doing what *Doctor Who* did best – adventuring through time and space and outwitting the baddies. What could be better than that?

"You know our ways ..."

## ARCHIVE EXTRA

● In the script for Episode 1, the TARDIS scene also included references to the fault indicator and the mercury fluid links as established in the first Dalek serial, which *Wheel in Space* writer David Whitaker had story edited. The Silver Carrier also had a food machine which dispensed jelly-like food concentrate in a manner very similar to that

of the TARDIS' food machine in the first Dalek serial. The space station of the title was introduced as "the WHEEL IN SPACE. A man-made space station, it hangs in the Cosmos, an outpost of humanity". In Episode 2, Whitaker described the stethoscope used by Dr Corwyn to check on Jamie's health as "not one attached to her ears – one that is

connected to a machine with certain dials on it". In later scripts, the Cybermen were now described as using weapons which resembled rods with lights at the end, indicated in the scripted direction by "The Cyberman beams a little light at Bill" and later when "The Cyberman raises an arm and the tip of its arm rod lights up".

● Director Tristan de Vere Cole was born in 1935 in Redruth, Cornwall; he had joined the BBC in 1961 and had previously directed episodes of the BBC soap *Unltd*. While working on the story, De Vere Cole enjoyed discussing ideas with Kit Pedler and story editor Derrick Sherwin, although producer Peter Bryant was unhappy with Cole talking to the writers and some of the script changes which De Vere Cole made; Bryant made comments about this on the director's annual report to Shaun Sutton. The *Wheel in Space* was to be the only Doctor *Who* serial directed by Cole, apparently because a budget overspend had occurred on the serial. His notable career in television drama continued with work on *Kenilworth*, *Z Cars*, *Toké Three Girls* and *The Doctors* before he went freelance in 1972. Since then he has worked on *Emmerdale Farm*, *Spy Trap*, *Angels*, *Survivors*, *Secret Army*, *Juliet Bravo*, *Stronger*, *Howard's Way* and *Bergerac*.

● As usual on the fifth recording block, make-up and costume were supervised by Sylvia James and Martin Baugh respectively.

● Thursday 14 March 1968: A photocall for the newly-cast Wendy Padbury was held in Hammersmith Park. The BBC took several photographs to be issued as promotion for Episode 2 in which Zoe made her debut.

● Of the Cybermen actors, Gordon Stothard had previously appeared as a Yeti in *The Web of Fear*, while Tony Hawwood, who had been a Cyberman in *The Tomb of the Cybermen*, a Yeti in *The Abominable Snowmen* and Rintan in *The Ice Warriors* were uncredited on this occasion.

● Friday 5 April: During afternoon camera rehearsals, a photocall was held for a number of posed shots of Patrick Troughton and Frazer Hines with Freddie Foote's Servo Robot on the Silver Corridor sets. The three opening caption slides – "The Wheel in Space", "by David Whitaker from a story by Kit Pedler" and "Episode 1" – were superimposed on the opening titles as usual, but broken up by fragmentation as they changed from one to the other. The episode ended with a zoom in on the unconscious Doctor's face which faded to black for the closing titles.

● Friday 12 April: From Episode 2 onwards, the opening captions were superimposed and changed by a fragmentation process over a filmed model shot of the *Wheel*. During afternoon camera rehearsals, a photocall was held for the redesigned Cybermats. The episode ended on the filmed shot of the Cyberman's hand striking upwards which was faded to black for the closing titles.

● Friday 19 April: At 4pm, a photocall was held before the recording of Episode 3 for Padbury with both Hines and the Cybermen. The closing credits were rolled over a fading shot of the two Cybermen; during the taping of one of these episodes, Peter Bryant arranged for a young viewer who had been terrified of the creatures in *The Tomb of the Cybermen* to visit the studio and have the actor remove his helmet, thus dispelling the child's fears of the cyborgs.

● Thursday 2 May: The Radio Times listing for Episode 2 the following week included a small shot of Padbury from her photocall in the park.

● Friday 3 May: Episode 5 opened with a new performance of the reprise, after which the image of the Doctor and Jamie was relayed from the Loading Bay set to the Visphone in the Operations Room (later to show both Flannigan in the Power House and Gemma in the Oxygen Supply Room). The episode ended with the closing titles rolling over the meteorites approaching the camera in a film sequence.

● Friday 10 May: Episode 6 was taped out of story sequence. The first out of sequence recording came after Padbury changed out of her spacesuit, and James Mello (playing Flannigan) donned his spacesuit, skipping a number of scenes where Jamie was required to be changed out of his spacesuit. After the struggle in the Loading Bay had been recorded, there was a break for Hines to remove his spacesuit, whereafter the earlier scenes were recorded. An extract of *The Fall of the Doleks* Episode 2 was shown on the TARDIS monitor, after which the closing credits rolled over a shot of the rapt Zoe.

● Saturday 18 May: The *Daily Mirror* promoted the serial with an article discussing the monsters (including the forthcoming Quarks) and the effects with Martin Baugh and visual effects designer Bernard Wilkie.

● Saturday 1 June: Episode 6, closing the season of first-run episodes, was scheduled later than usual to allow for coverage of the West Germany vs England football match; even so, the programme was still transmitted slightly later than billed.

● Episode 4 reached the Top 30 programmes opposite shows like *Time for Blockbuster* and *Opportunity Knocks*. Episode 6 scored a Reaction Index of 62%, the highest since the first episode of *The Dolek Invasion of Earth* four years earlier.

● Only one film print of Episode 6 exists but with two different soundtracks; an optical track carries the incomplete soundtrack, which is simply the studio output, whereas a separate magnetic soundtrack with music and effects is also held.

● The serial was purchased by ABC in Australia in March 1969, screened with a G rating from April 10 June 1969 and repeated in August/September 1970. It was also sold to Hong Kong and Singapore around 1970, Gibraltar around 1973 and Nigeria around 1974. New Zealand purchased the story in November 1970 and broadcast it from July to September 1971.

● Episode 3 of the serial was returned to the BBC by David Stead who acquired the film from a collector in Southampton as the result of a newspaper advertisement he had placed in February 1983.

● Various sound effects from the serial were included on the BBC CD Doctor *Who* – 30 Years of the Radiophonic Workshop in July 1993, and the returned Australian censorship clip from Episode 4 of Duggan's death was included in the documentary *The Missing Years*, released as part of *The Ice Warriors* Collection by BBC Worldwide in November 1998. Harlequin produced a figure of the Servo Robot in 1999. Fifteen bands of the atmospheres and background music composed by Brian Hodgson were included on the CD Doctor *Who* at the BBC Radiophonic Workshop: Volume 1 – The Early Years issued in May 2000 by BBC Music.

● In May 2002, censorship cuts made to 16mm film prints were located in New Zealand including an eight-second extract of Flannigan fighting with Armand and Vallance in Episode 5; this appeared on the DVD of *The Seeds of Death* in February 2003.



Zoe impresses the kids with her futuristic gadgetry. "I call it a 'Walkman' ..." © BBC

● Sat 4 May 67 Episode 2: Jamie and the Doctor are taken on board *The Wheel* in space. Jamie finds the crew preparing to destroy the abandoned rocket with the Tardis still on board. Sat 11 May 68 Episode 3: The Cybermats appear on board the *Wheel* – advance guard of the attacking Cybermen.

Sat 18 May 68 Episode 4: The Cybermen step up their attack and the Doctor and Jamie are in deadly peril.

Sat 25 May 68 Episode 5: The Doctor continues his fight with the Cybermen – and the *Wheel* is attacked by a Meteorite storm.

Sat 1 Jun 68 Episode 6: The Cybermen's terrible plan is revealed – and the Doctor prepares for the final battle.

The Doctor and a curiously amused-looking Jamie fall foul of the Servo Robot. © BBC



**Season 6**





# Paradise Lost

An unsettling time, both for the series' star and the production team, followed in the wake of Season Five's success. As the cosmic hobo fell to Earth, Andrew Pixley documents rising tensions and story chaos in a season which might well have turned out to be Doctor Who's last ...

**A**s recording of *The Dominators* continued in early June 1968, producer Peter Bryant commissioned Dick Sharples to write full scripts for *Doctor Who* and *The Prison in Space* on Tuesday 4 June; this was a development of the storyline *Dr Who* and the Amazons and was to be developed to not only write out Jamie but also to introduce the new companion to replace him, a character called Nik. With the Cybermen vanquished again during *The Whirl in Space* the previous Saturday, the creatures were the subject of correspondence on *Junior Points of View* on Thursday 6 June, along with calls for "Dr Who" to be made Prime Minister. Although some of the youngsters thought the series was getting repetitive, other viewers wanted to see the return of the Yeti and the Daleks. By now, Mervyn Haisman and Henry Lincoln had considered a new storyline called *The Laird of McCrimmon*; this would conclude the Yeti trilogy, with the TARDIS arriving in Scotland and the Doctor, Jamie and Victoria finding themselves trapped at Castle McCrimmon, Jamie's ancestral home. The Intelligence wishes to take over Jamie's body, and at the end of the serial Jamie was to remain behind as the new Laird - should Frazer Hines wish to leave the series at this point.

The repeat of *The Evil of the Daleks* followed on directly from *The Whirl in Space* on Saturday 8 June with a revised version of Episode 1 being broadcast; the next day location filming began on *The Mind Robber*, the visual effects for which were again contracted out to Trading Post because the BBC Visual Effects team were understaffed.

Patrick Troughton was far happier with this new serial, admiring its bizarre and literate qualities. Wendy Padbury was also settling better into her role as Zoe, with Troughton and Hines feeling that they had been a bit harsh on her during her first weeks. Unfortunately, a family dose of chicken pox meant that Hines had to be given a week's leave in late June, with Hamish Wilson brought in to play a different-looking Jamie on the second recording of *The Mind Robber*.

At the end of June, Robert Holmes was commissioned for scripts for *Dr Who* and *The Space Trap* which might form a serial in early 1969, and Brian Hayes was now working on a new Ice Warrior serial in which the Martian reptiles would attack an Earth of 3000 AD with alien seed pods. Another story breakdown for later in the new season was being developed with Malcolm Hulke, a former writing partner of assistant story editor Terrance Dicks; this was the six-part *Dr Who* and the Impersonators, commissioned on Friday 5 July.

Unfortunately, relationships between the BBC production office and Haisman and Lincoln were about to sour. The BBC had looked at promoting the Quarks, the robots introduced in *The Dominators*, as a new commercially exploitable monster skin to the Daleks. The rights for various items of merchandise such as their comic strips, sweet cigarette cards and calendars had been discussed. However, a deal had not been struck between the writers and BBC Enterprises. A meeting was called on Thursday 11 July when all the parties involved attempted to find a solution. Haisman asked for a lump-sum pay-off from the BBC and thus began several weeks of bitter dispute over ownership of the Quarks - a name which the writers had trademarked.

To allow for coverage of Wimbledon, *The Evil of the Daleks* had not been scheduled for broadcast on either Saturday 29 June or Saturday 6 July, and this elicited howls of complaints from disappointed viewers on *Junior Points of View* on Friday 12 July. The following Friday's edition also compared Doctor

Who unfavourably with *The Time Tunnel*, the American film series from Irwin Allen which the BBC had purchased for screening over the summer ("The Time Tunnel is in fact twice as better as Dr Who"). A treatment for the new Ice Warriors serial, *Dr Who* and the *Serfs of Death*, was commissioned in mid-July, and the final show of the current recording block - *The Mind Robber* Episode 5 - completed taping on Friday 19 July.

Afforded six weeks off over the summer, it was a massively relieved Troughton who spent time with his families, commenting that he felt the same as when he had been demobbed after the war; the actor enjoyed three weeks camping in France with his second partner and then time with his original family, relaxing by playing golf.

During the summer Dalek repeats, Peter Hawkins appeared on *The Monday Show* on Monday 22 July giving an interview about how he created the creatures' chilling tones. At the end of July, the BBC were forced to make a better offer regarding the merchandise rights of the Quarks when Haisman and Lincoln threatened to take out an injunction to prevent broadcast of *The Dominators*, scheduled to begin on Saturday 10 August. A deal agreeable to the writers was finally offered, but the bad feeling between the production office and Haisman and Lincoln meant that the third Yeti serial was abandoned before commissioning could take place. With the Quark situation resolved, the new season started as planned; in the meantime, on Thursday 8 August, the Daleks were filming at the BBC Film Studios at Ealing again - but this

## TRAUGHTON DECIDED THAT SEASON SIX WOULD BE HIS LAST - HE HAD CONCERNS OVER SCRIPTING AND FEARED TYPECASTING



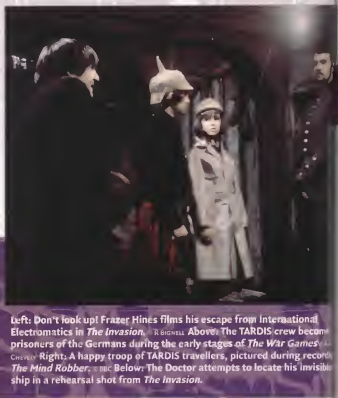
Patrick Troughton, Wendy Padbury and Hamish Wilson in *The Mind Robber*. © BBC

time for *Get Off My Cloud*, an episode of the BBC2 science-fiction anthology *Out of the Unknown* which was coincidentally designed by Dalek godfather Raymond Cusick. Hawkins dubbed the Dalek voices for this production on Thursday 22 August at Ealing Studio A.

By mid-August, Troughton had decided that his next season would be his last and that he would leave *Doctor Who* in 1969; in addition to the demanding production turnaround and concerns over the scripts, the actor also feared typecasting. He telephoned Bryant with his decision. By now, the production office had received the first two scripts for *The Prison in Space* on Tuesday 27 August, and at the end of the month provisionally scheduled *The Space Trap* as Serial YY, as well as commissioning Haynes to write the scripts for *The Serfs of Death*.

Just before the Quarks vanished from television, the robots made their debut in TV Comic as the Doctor Who strip underwent a revamp. John and Gillian were sent to University after four years of travelling, and the Doctor journeyed to Scotland to meet his old friend Jamie, alongside whom he would fight various battles against the Quark empire. In the meantime, George Melly defended Doctor Who in comparison to the "four-star bore" of *The Time Tunnel* in *The Observer* on Wednesday 14 August.

Troughton rejoined Hines and Padbury to start shooting the new serials in the first week of September 1968, and was delighted to learn at the read-through for *The Invasion* that the series would be brought down to Earth, since this new Cyberman story was acting very much as a relaunch pilot for the programme. The action filming on the serial required the help of the Ministry of Defence, and the involvement with the military for both Bryant and Derrick Sherwin led to them thinking about creating a new drama series concerning the armed forces. Sherwin's role on Doctor Who was now starting



Left: Don't look up! Frazer Hines films his escape from International Electromatics in *The Invasion*. Above: The TARDIS crew became prisoners of the Germans during the early stages of *The War Games*. Right: A happy troop of TARDIS travellers, pictured during recording of *The Mind Robber*. Below: The Doctor attempts to locate his invisible ship in a rehearsal shot from *The Invasion*.

to cross-over with elements of Bryant's work as producer. Dicks had been promoted to full script editor – the new job title for story editor – with his work on Sherwin's scripts for *The Invasion*.

The departure of Hines from *Doctor Who* was announced by the Daily Mail on Thursday 5 September, a few days into location work on *The Invasion*; the same day, Sharples delivered the third script for *The Prison in Space* with the final instalment delivered on Thursday 10 September. However, the exact point of Hines' exit from the series was now in doubt. Having decided that he would leave in Spring 1969, Troughton asked his young colleague to stay on so that they could both leave together. Also, the death of Hines' father now meant that the young actor was the main breadwinner for the family and the secure wage was vital for a while longer. Against the wishes of his agent, Hines decided to continue as Jamie through into 1969.

This news meant that some very rapid changes would be needed for the forthcoming scripts. In mid-September, Sharples was asked if he could rewrite his scripts for *The Prison in Space* to remove the character of Nik and retain Jamie at the end. Sharples, who had already undertaken considerable rewrites, felt that this was a change of brief. After some first attempts he declared that, unless a rewrite fee was offered, he would not continue with the assignment. When the scripts for *The Prison in Space* failed to materialise for the regulars to see in advance, Troughton's unease about the script problems from the previous year started to resurface.

With *The Dominators* following directly on from *The Evil of the Daleks*, the new season saw an increase in viewers over the summer repeats with some reasonable appreciation scores. It was helped by the fact that the latest franchise reshuffle for the ITV network had been met with industrial unrest, and the new stations were heavily disrupted for a fortnight during August. Thus, the BBC were allowed to gain an upper hand, and by October *Doctor Who* would still have a larger audience share than ITV's offerings such as *Nick Time* and *Tom Grattan's War*. From October, London Weekend Television scheduled Gerry Anderson's new series, *Joe 90*, against

*Doctor Who* and ATV in the Midlands followed suit with the popular *Tarzan*. In the meantime, *The Mind Robber* was being transmitted, and received a favourable reception on Junior Points of View on Friday 20.

World Distributors' latest edition of *The Dr Who Annual* featured an action-packed cover of the Doctor and Jamie cowering as the Cybermen burst into the TARDIS; although the Yeti too appeared on the back cover, neither they nor the Cybermen were to be found in the stories about the Doctor, Jamie and Victoria (who was referred to as Polly in places) contained within. Items of *Doctor Who* merchandise were becoming increasingly rare; another 1968 item was the TARDIS Climbing Frame and Playhouse of which a dozen were made by Fumitubes Associated Products for Hamley's of London and a store in Blackheath.

Hines celebrated his twenty-fourth birthday the weekend after the first episode of *The Invasion* was recorded, and on Thursday 26 September, Troughton was contracted for what was planned to be his last batch of 22 episodes – concluding with a six part Serial ZZ. Padbury was given a week's holiday from Episode 4 of *The Invasion* during the first week of October.

By the start of October, Sharples' upset state made it clear that *The Prison in Space* would have to be abandoned, and on Monday 7 October it was decided that Serial WW – little more than a month from shooting – would now be used for *The Space Trap*. As the autumn wore on, Bryant started to become increasingly concerned about the lack of budget and resources for the forthcoming serials – adding to the script problems were unsettling his lead actor.

On Wednesday 9 October, Hines was contracted for *The Seeds of Death*, which was now also having to be rewritten to replace Nik with Jamie. In the meantime, Hines had been making another bid for pop stardom. From his showbiz charity footballing, Hines had met songwriter Barry Mason who had written Tom Jones' hit *Delilah*; Mason and Les Reed wrote a "comedy number" called *Who's Doctor Who* for Hines to record, which was released on the Major Minor label on Friday 11 October. Backing vocals were provided by Hines' nephews and the sons of producer Tommy Scott who had penned the B-side, *Punch and*



Judy Man. Again, Hines' agent was wary of her client's choice to release the novelty song and although Alex Harvey – later of The Sensational Alex Harvey Band – subsequently wrote Jamie's *Awa* in his *Time Machine* for Hines, the song was never released.

*The Prison in Space* was formally abandoned by Bryant on Tuesday 15 October, and two days later Padbury was contracted for 16 more episodes through to Serial YY. With problems on various storylines, Hayles rewriting *The Seeds of Death* and the hurried pulling forward of *The Space Trap*, the



production team attempted to line up fresh storylines. Keen to sell another set of scripts, Holmes pitched an outline to Dicks entitled *The Aliens in the Blood* on Wednesday 22 October; set in the twenty-second century, this concerned an outbreak of mutants with ESP powers at a space control community in the Indian Ocean called OSCOC, with the Doctor and his companions arriving as the 'Mark II Humans' make a bid to take over the world, while sabotage strikes the space control centre causing chaos to spacecraft guidance. This outline was not what Dicks and Sherwin were looking for and the idea was soon rejected.

To allow for coverage of the Mexico Olympics, Doctor Who was not scheduled on Saturday 19 or 26 October, resuming with *The Invasion* on Saturday 2 November. Hines was given a holiday at the start of

November when he was not required for recording on the last episode of *The Invasion*. By now, it had been decided to

extend the current series by four weeks, and Sherwin hoped to script a final story which would conclude the Second Doctor's tenure, as well as setting up the reformatting Earth-bound scenario for the next season should *The Invasion* repeat the success of *The Web of Fear*. Troughton was booked for a final four-part story, *Serial AAA*, on Monday 4 November. Troughton's fears about repetition were realised when young viewers' comments on the same monsters – Cybermen, Daleks and Yeti – appearing again and again were aired on the Friday 8 November edition of *Junior Points of View*.

The production team was soon joined by a new assistant script editor to help Dicks; this was Trevor Ray, another former actor who had appeared in a 1967 episode of *Z Cars* written by Sherwin. Ray had some ideas for a Doctor Who serial of his own with an underwater setting, and he spent three days researching it with the Marines at Poole as well as viewing the facilities on HMS *Reclaim*; the idea was ultimately abandoned as too technical. However, despite the rejection of *The Aliens in the Blood*, Dicks was keen to use Holmes again on another story since the writer had shown he could deliver workable

material to deadline. As such, Holmes was commissioned to develop a six-part storyline, *Dr Who and the Space Pirates*, to enter production in the new year as *Serial YY*.

*The Space Trap* – now retitled *The Krotons* – started location shooting in mid-November and, having taken on board the requests of Troughton, the pre-filming was now conducted in a separate week after the end of recording one serial and before rehearsals began on the next. Troughton found the new monsters to be very funny as one of the cumbersome costumes was moved around the Malvern Quarry. In the meantime, a deal was made with Hayles to allow Dicks to conduct extensive rewrites on the last four episodes of *The Seeds of Death*. There were problems emerging with the stories planned for the

## PETER BRYANT BECAME INCREASINGLY CONCERNED ABOUT THE LACK OF BUDGET AND RESOURCES ALLOCATED TO DOCTOR WHO

final two slots of the season, and Hulke's *The Impersonators* and Sherwin's final serial were abandoned. Instead, the two serials would be merged into one ten-part *Serial ZZ* which would wrap up the series and reformat it. As such, when Hines was issued with his last contract on Wednesday 20 November this was for *Serials YY and ZZ* only. In the meantime, on Tuesday 26 November, the BBC children's magazine programme *Tom Tom* included an item about the BBC Radiophonic Workshop which included an extract of the Daleks exploding in *The Power of the Daleks* during an interview with Brian Hodgson.

Holmes' *The Space Pirates* was commissioned for rapid delivery at the start of December, and the writer worked closely with Sherwin who undertook script editing on the story. On Saturday 7 December, Padbury celebrated her twenty-first birthday the day after recording the third episode of *The Krotons*, and little over a week later was filming on Dicks' redrafted scripts for *The Seeds of Death*. In parallel with the shoot, Hines and Padbury recorded a guest appearance on the Christmas edition of *Crockerjack* on Thursday 19 December





Above: The Ice Warrior unmasked as Sonny Caldinez and Wendy Padbury share a cuddle during a break from recording *The Seeds of Death*. © SONY CALDINEZ

Above right: The TARDIS crew find themselves adrift in *The Space Pirates*. © BBC



(not forgetting Tim Brooke-Taylor as Spot, their faithful dog). The 13-show season, recorded from Sunday 3 November, started broadcast on Sunday 12 January 1969 and saw the time travellers encountering Rolf Harris robots as well as visiting the Elizabethan era, the lost city of Atlantis and the year 2069. Also for radio, Kit Pedler recorded a Radio 3 discussion programme – *Of Ombudsmen and Cybermats* – on Tuesday 14. In this, Pedler debated the ethics of science in television drama, such as *Doctor Who* and his forthcoming BBC drama *Doomwatch*, with Elizabeth Gard and David Wilson; this programme was broadcast on Thursday 5 June.

The regular cast were given a week's holiday over Christmas and started recording *The Seeds of Death* in the New Year; the trio were now socialising together a great deal. However, the time had now come for Troughton's announcement to be made. A news story about Troughton leaving the show as he did not want to be typecast was issued to the press, and this was reported by *The Times* and the *Evening News* on Tuesday 7 January 1969. There were also changes amidst the tiny but dedicated fandom the programme had attracted; Larry Leake and Philip Oliver decided not to continue with the *Doctor Who* Fan Club and handed over the mantle of Club Secretary to Graham Tattershall who would oversee the organisation into the early 1970s.

which was broadcast on BBC1 the following day; the pair also did a signing at Selfridges in London along with some Cybermen around this time. Another appearance of the series on BBC1 was the edition of *Talkback* on Saturday 14 December which included an extract from the show featuring Hines as Jamie.

Just before Christmas, it was decided that the mammoth task of closing the season with a ten-part story would be given to Hulke, who would develop the scripts for *Doctor Who* and the *War Games* with Dicks – now that Dicks was clear from the Ice Warrior story. Sherwin outlined how, after six years, many of the questions about who the Doctor was would finally be answered. Picking up on the early notion of the Doctor being an exile, the production team concocted a background of how the bored Doctor stole the TARDIS from his own people, the Immortal Time Lords, and had been on the run through time and space ever since. Jamie and Zoe would be returned to their homes, while the Doctor would be forced to change persona again as a lenient tribunal exiled him to Earth in the mid-1970s.

The *Krotos* began transmission on BBC1 in Christmas week and – as with many of the new series – was no longer accorded a short preview in the *Radio Times*. The *Impersonators* was formally abandoned on Monday 30 December, and on New Year's Eve, Sherwin outlined the revised format for the new colour episodes of *Doctor Who* to be recorded in 1969; *The Invasion* had proved successful, and thus the new Doctor would find himself exiled to twentieth-century Earth, working alongside Brigadier Lethbridge-Stewart and a new scientist character called Liz.

Although *The Invasion* had sustained *Doctor Who*'s standing for a couple of months, the audiences grew significantly over the Christmas and New Year period for *The Krotos* which also attained a high appreciation index. But many ITV regions were now starting to run *Land of the Giants*, a slick new American SF film series from Irwin Allen, against *Doctor Who* – with other areas scheduling another Allen show, *Voyage to the Bottom of the Sea*. Both were faster moving and more expensive than *Doctor Who*. Nevertheless, the series was still popular enough to spawn a spoof serial, *Professor Prune* and the *Electric Time Trouser*, on Radio 2's *I'm Sorry I'll Read That Again*. Graeme Garden was Professor Prune, John "Otto" Cleese played his assistant Percy Plimsoll, and Bill Oddie and Jo Kendall were Prune's nephew and niece Basil and Trixie

**T**roughton got a week's leave from recording *The Seeds of Death* in the third week of January, at the same time as a budgetary crisis hit the show. On Tuesday 21 January, Bryant wrote to the merchandising arm of the BBC to say that the lack of money meant there would be no marketable monsters on the show for the next six months. Friday 24 January saw an outcry from young fans on *Junior Points of View* saying that Troughton should not leave *Doctor Who*, although Eric Porter was suggested as a replacement in an item which was basically designed to plug *The Seeds of Death* which began the next day. The following Monday, Padbury was contracted for *Serial ZZ* which was now entitled *The War Games*; this would also be Zoe's final serial since the actress had decided to leave with her two co-stars, despite requests to stay from Bryant and Sherwin.

After another 25 William Hartnell episodes of *Doctor Who* were wiped on Friday 31 January, there were calls to cancel the entire series from the children on *Junior Points of View* on Wednesday 5 February, with correspondents declaring that "The Golden Age of Dr Who is past". Undaunted by the criticism, the production team began shooting on *The Space Pirates* the following week, and Dicks started to commission the new breed of stories for the Third Doctor, starting with *Focimile* from Robert Holmes. Fortunately there was some backlash from the *Junior Points of View* audience on Wednesday 12, with guest Cilla Black saying she didn't want the series to end. This in turn generated even more juvenile comments on whether *Doctor Who* should continue or not on Wednesday 26. In the meantime, Padbury's departure was announced as being scheduled for June on Monday 24 February, and from Friday 28 *Doctor Who* started regular recordings at its new permanent home of the BBC Television Centre.

The ratings for *The Seeds of Death* continued to be strong, with healthy appreciation scores – although in terms of audience share *Doctor Who* was now losing ground to *Land of the Giants*. But even though the end was in sight for Troughton, the actor was still very unsettled with the series. At the end of February after the producer's run for the second episode of *The Space Pirates*, Troughton was angry and frustrated with the dull story, and his irrita-





Above left: Another hug for Wendy, this time from Frazer Hines on location for *The Invasion*. Below: An example of the impressive model-work conducted for *The Space Pirates*. Jon Pertwee: Above: A Yeti is brought out of mothballs to welcome the new Doctor, Jon Pertwee.

tion with the scripts meant he did not see eye-to-eye with Bryant, Sherwin or director Michael Hart. The actor's care for the show and also the fact that the part was still so demanding started to overwhelm Troughton in an almost schizophrenic way; his faith in the scripts had evaporated and the continual rehearsals were robbing him of much of his spontaneity.

At the start of March, Jamie abruptly vanished from the Doctor's side in Polystyle's TV *Comic* and the Doctor continued to fight Quarks and Cybermen alone. Youngsters suggested replacements for Troughton on *Junior Points of View* on Wednesday 12. The series' departing star celebrated his forty-ninth birthday on a rubbish tip in Brighton filming *The War Games* at the end of the month, as Sherwin – who took over as producer for the epic serial – engaged in a battle with Jack Kine of Visual Effects over the cost of special effects on the series. By now, Bryant and Sherwin were developing a new series which would allow them to move on from Doctor Who; provisionally entitled *SP Air*, this was a thriller about RAF security and came about as a result of their work with the Ministry of Defence on *The Invasion*.

Get Off My Cloud, with its cameo by the Daleks and the TARDIS, was broadcast in colour on BBC2 on Tuesday 1 April, and the following day Peter Phillips, who wrote the original short story, congratulated the production team on the adaptation, adding "changing bug-eyed monsters into Daleks was a sweet bit of work". With viewers wooed away to ITV by the crews of the *Spindrift* and the *Seaview*, the Doctor Who audiences fell during *The Space Pirates* and failed to recover as *The War Games* ran into the summer. Although audience reaction remained acceptable, Doctor Who was attaining its lowest ratings ever and was lagging ITV in terms of audience share, even when the commercial stations were only scheduling fare like *The Adventures of Robin Hood* and *Woolfenden* – Animal Doctor.

From Episode Five of *The War Games* in early May, recording on Doctor Who was moved back to Thursday evenings, and, on Wednesday 21 May, Jon Pertwee was contracted as Troughton's successor. However, unlike the previous change of actor in 1966, the new Doctor would not be seen emerging from the old by the viewers. Thus, when Troughton completed his final regular appearance as the Doctor in Studio 8 on Thursday 12 June, he had not recorded a handover scene to Pertwee. It was a sad but relieved Troughton who left the series – almost exactly three years since he had been first contacted in Northern Ireland; Padbury and Hines were similarly sorry to be leaving a series on which they had had such a happy working relationship.

Broadcast of Troughton's final episode little over a week later ended the monochrome era of Doctor Who, and articles which appeared in papers like the *Daily Mail* and *The Sun* on Saturday 21 June emphasised the new format for the series and how this would echo the classic BBC science-fiction serials of the 1950s which featured Professor Quatermass. Robert Robinson introduced Troughton's final moments again for younger viewers on *Junior Points of View* on Monday 11 July – but by now correspondence to the series was being choked with comments about the new science-fiction series which had replaced Doctor Who on Saturdays – an American film import called *Star Trek* ...

Troughton was not out of work for long, and with great relief started rehearsals as the Duke of Norfolk in BBC1's new prestige historical drama, *The Six Wives of Henry VIII*; although his first recording was on Wednesday 2 July, the actor's fans would not see it broadcast until BBC1 was operating a colour service in January 1970.

Meanwhile, at the start of July 1969, the TV *Comic* version of the Doctor

## TRAUGHTON'S FAITH IN THE SCRIPTS HAD EVAPORATED AND THE CONTINUAL REHEARSALS HAD BEGUN TO ROB HIM OF HIS SPONTANEITY



Annual, inside which the recently exiled traveller was continuing his adventures with Jamie and Zoe.

At 6.30pm on Saturday 27 December, viewers with 625-line colour sets saw a 75-second trailer in which the black and white era of Doctor Who gave way to the colour adventures of the new decade, which was then only days away. With a new format, a new star and new technology, Doctor Who was about to enter a whole new world ...

# The Dominators

Happiness Is A Warm Gun **BY GARETH ROBERTS**

## DWM ARCHIVE

DWM 262

## COMMISSIONING

Tue 2 Jan 68 *The Dominators* (WIT) six part story breakdown commissioned; delivered Thu 18 Jan 68  
Fri 2 Feb 68 Dr Who and the Dominators six scripts commissioned for Mon 26 Feb 68; delivered Mon 12 Feb 68 (Episode 1), Mon 26 Feb 68 (Episode 2), Mon 4 Mar 68 (Episode 3), Fri 15 Mar 68 (Episode 4), Thu 22 Mar 68 (Episode 5); Episode 6 not delivered

## PRODUCTION

Thu 25 Apr 68 Gerrards Cross Quarry, Gerrards Cross, Bucks (Island/Ext Sauer/Ext Survey Unit/Sandcliffs/Cliff-edge)  
Fri 26 Apr 68 Television Centre Puppet Theatre: Model filming  
Sun 28 Apr 68 Olley Sand Pit, Trottscliffe, Kent (Island/Cliff-face/Sandcliff)  
Mon 29 Apr 68 Gerrards Cross Quarry (Sandcliff)  
Tue 30 Apr 68 Ealing Film Studios Stage 2: Cully's Ship  
Wed 1 May 68 Ealing Film Studios Stage 2: Int Sauer  
Tue 2 May 68 Gerrards Cross Quarry (Sandcliff)  
Fri 3 May 68 Gerrards Cross Quarry (Sandcliff)  
Fri 17 May 68 Television Centre Studio 4: Episode 1  
Fri 25 May 68 Television Centre Studio 4: Episode 2  
Fri 31 May 68 Television Centre Studio 3: Episode 3  
Fri 7 Jun 68 Television Centre Studio 3: Episode 4  
Fri 14 Jun 68 Television Centre Studio 3: Episode 5

## RADIO TIMES

Sat 10 Aug 68 Episode 1: The Doctor and his companions I and on the peaceful planet of Dulcians and encounter a new enemy – the cruel Dominators and their deadly Quarks.  
Sat 17 Aug 68 Episode 2: The Doctor and Jamie undergo an intelligence test – with death the penalty for success!  
Sat 24 Aug 68 Episode 3: The Doctor tries to warn the Dulcians and Jamie fights back at the Quarks.  
Sat 31 Aug 68 Episode 4: Jamie continues his war against the Quarks – and the Doctor faces death unless he betrays him.  
Sat 7 Sep 68 Episode 5: The Dominators carry out the final stages of their plan – and the Doctor fights to save the entire planet from destruction.

Inside the Dominators' ship. Black is the new black, obviously! © BBC



**T**he Dominators, like the Conservative Party, is one of those things that gives right-wing politics a bad name. Sure, the script clunks like a Krotton, the design and direction are sub-1930s cinema serial, but like the entire Troughton era it's always fun and always charming, and there's a brilliant actor in the lead role. I'm not, however, going to aim at such an easy target, because simplistically realised as it may be, and though I've only seen it once and I'd rather eat my copy of the VHS than watch it again, I really like *The Dominators* for what it is, rather ineptly, trying to say.

Doctor Who, like anything else, is a product of its culture. That culture is the most tolerant, empathic and humane the world has ever seen; the benign secular Western capitalist system, something of which we should be very proud. But that culture has its dangers too, and possibly the greatest is in applying our modern values when trying to deal with backward ones. Which is why when the people start talking about 'negotiation' and 'political solutions' in regard to Islamic fundamentalist fanatics, I often feel reminded of that dusty

"Quick! Hide our weapons of mass destruction, Toba!"  
The Doctor inspects the Dominators' ship. © BBC

and badly designed Dulcian council chamber. The Dominators want to destroy Dulcians. The terrorists want to kill all the Jews. What the Doctor realises is that negotiating with these sort of enemies is pretty impossible; how about killing half the Jews, Osama? What say you can blow up half our planet, Rago?

Like the Dulcians, modern Westerners have got so used to the (entirely laudable) creed of multiculturalism that we can't accept that some other cultures might just be bad. In fact, the left likes to turn any negative feeling inward with its post-colonial guilt, ignoring the fact that every culture in recorded history behaved like absolute shits by our modern standards, until our own culture shaped up about a hundred years ago. We should be proud of our fragile new standards, and determined to protect them, not paralyzed by Dulcian self-doubt.

And that's what I like about *The Dominators*, especially when compared to the fairytale peacenik drivel of much of the Pertwee era. The holidaymakers brought to the Island of Death by Cully are just like young Brits – Ibiza-going, Hater-reading morons with no sense of their own history; of how their hedonistic lifestyle had to be fought for by their ancestors. The Dulcian council think that by talking to the Dominators (establishing what contemporary socialists call the 'root cause' of their nastiness, which is always something the capitalist West has supposedly done) they can find out what they want or persuade them to go away. And Rago is like one of the terrorists, who don't have any time for the values of the planet they're trying to destroy. "I respect only one thing," says Rago, "Superior force."

The stranglehold of the left-wing on our creative arts since the 1960s has produced many wonderful films. Just look at Paul Cornell. But it's also helped to compromise audiences' understanding of how our culture works, and misrepresents why it's been so successful. With the possible exception of the first Dalek story and, oddly, its remake *Planet of the Dods* (which sits very oddly in Season Ten right next to its political antithesis *Frontier in Space* – for Malcolm Hulke the root cause of every bad thing was the capitalist system, or the Master, or both), I can't think of any story but *The Dominators* that deals allegorically with these sort of situations in such a direct and honest way.

No, it doesn't help that it involves talking shoeboxes, boasts some bizarre miscasting, and that its plot consists of running around, getting captured and escaping again, but the sheer pluck of its rebellious spirit, in a sea of enjoyable but conformist stories, makes *The Dominators* pretty much unique.

## ARCHIVE EXTRA



● Tuesday 30 April 1968: Arthur Cox, who played Cully, twisted his ankle and damaged his ligaments on his final location scene at Gerrards Cross which meant that his ankle was in plaster for a couple of weeks; because of this, director Morris Barry had to plan his camera angles carefully for the Ealing sequences to hide Cox's injury.

● Friday 17 May: Before Episode 1 was recorded, a photocall was held during afternoon camera rehearsals to get shots of the Dominators with their spaceship and inside the war museum; the Doctor's party

and Dulcians in the war museum and survey unit, and some portrait shots of Felicity Gibson as Kando. The first two caption slides ("The Dominators", "by Norman Ashby") were superimposed on the opening titles, while the "Episode 1" caption appeared over the opening film sequence of the Dominator fleet in formation. The closing credits rolled over a shot of a Quark at the end of the cliffhanger film sequence. Each Episode was recorded between 8.30pm and 9.45pm on a Friday evening apart from Episode 3 which was film recorded from 8.30pm to 9.45pm.

Friday 24 May: Patrick Troughton's family visited the studio for the recording of Episode 1, with his daughter Jo wanting to meet Ronald Allen (former star of the BBC soap *Coronation Street*). During work on this episode, the sliding door on the travel capsule jammed and almost crushed the hand of Cox, there were problems trying to get the laser effect to work in the museum set and a Quark's head fell off when it fell over. The Episode 2 caption was superimposed over a shot of Rago and Toba in their ship while the closing credits rolled over a shot of Cully and Zoe in the debris.

Friday 7 June: The opening Episode 4 caption was shown over a shot of a Quark in

the Dominator ship. The closing credits rolled over a shot of the Doctor in the Dominator saucer.

Monday 21 July 1969: The story was cleared for wiping, and all instalments bar Episode 3 were erased.

The duration of the TV movie compilation shown in North America is 1 hour 54 minutes. New Zealand debuted the serial in August 2000.

Ian Marter's Doctor Who – The Dominators was Book Number 85 in the Target Library and was also part of The Sixth Doctor Who Gift Set in

late 1984. Alister Pearson produced the artwork cover for both the BBC videotape in September 1990 and the reissue of Ian Marter's novelisation in February 1991. Jondar International Promotions issued a phonocard with images from the serial in 1995 and Harlequin produced a Dominator figure in 1998. The new TARDIS sound effect created by Brian Hodgson for the serial and five pieces of Hodgson's background music were included on the CD Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years published in May 2000 by BBC Music.

In the Extras section, omitted was Sheila Grant Intercom Voice.



The Doctor fiddles while Dulcis burns. Or something. © BBC

# The Mind Robber

Daydream Believer **BY GARY GILLATT**



Soldier, soldier. Er, soldier. Tin pot terrors from the Land of Fiction. © BBC

Season Five for you.

As the dream continues, the Doctor meets more creatures he once read about – a unicorn, Medusa, the Minotaur. He claims to not know who the cartoon Karkus is, but we all dream of things we'd never think about while awake. The Doctor's recently been reading newspapers in the 21st Century, swatting up on Salamander. He probably doesn't even remember flicking through the funny pages. Zoe mentions the year 2000 as the memory struggles to break through.

Despite the Doctor's attempts to enforce some logic, the dream remains a mix of memories old and new. Under the rules of his life, the Doctor knows he needs an enemy to fight, and so he creates one. He christens this foe "The Master", perhaps recalling a rival from his youth. Dreams are always where our most deep-seated fears and resentments spill out. Jamie's changing face is inspired by the Doctor's own recent, unsettling transformation. Later, the Doctor imagines he is actually facing a nebulous "intelligence" which is using fictional creatures as its weapon. Obviously those Yeti freaked him out more than we thought. As the dream layers peel back, the Doctor shows he recognises the clichés of his own life. His companions are possessed. His foe says, "Resistance is useless." Ultimately, the Doctor discovers robots who can't climb stairs, a mad computer and an invasion of the Earth, as he knows he must. Then he seems to become rapidly bored of his silly dream and has Zoe unplug the computer. It's all become so predictable, he can't even be bothered finishing his trademark mental battle with the villain.

It's sweet of the Doctor to know his life so well that even when he falls asleep, he dreams a four-part adventure. You know when you wake up and go to work, and have a really difficult day, only to then properly wake up and realise you've got to go through it all for real? That's how the Doctor must feel while battling Tobias Vaughn, his computer controller and its deadly robots. "Have I got to do this again?" he must be thinking.

Of course, *The Mind Robber* leaves several questions unanswered... Where did the Emergency Unit take the TARDIS in Episode 2? Who tried to lure the Doctor and his friends out of the TARDIS? Who really controlled those white robots the Doctor later added to his dream? It wasn't the Master of the Land of Fiction, that's for sure, because the Doctor made him up.

To be honest, I hope we never find out. I like that Doctor Who still has the odd unsolved mystery. It gives us all something to daydream about.

## DWM ARCHIVE

**COMMISSIONING**  
The 20 Dec 67 *Man Power* six part story breakdown commissioned from Peter Ling  
Wed 31 Jan 68 *Manpower* (LU) four scripts commissioned from Peter Ling for Mon 1 Apr 68, delivered Mon 26 Feb 68 (Episode 1), Tue 26 Mar 68 (Episodes 2 to 4)  
Fri 19 Apr 68 *Manpower* Episode 1 script staff contribution from Derrick Sherwin, delivered Tue 9 Apr 68 (Episode 1)

## PRODUCTION

Sun 9 Jan 68 Harrison's Rocks, Groombridge, E Sussex (Cliff Face); Kenley Aerodrome, Kenley, Surrey (Unicorn)  
Mon 10 – Tue 11 Jun 68 Television Centre Puppet Theatre: Model filming  
Wed 12 Jun 68 Ealing Film Studio Stage 2: White Void  
Thu 13 Jun 68 Ealing Film Studio Stage 2: Black Limbo/Battle  
Fri 14 Jun 68 Ealing Film Studio Stage 2: Sir Lancelot and D'Artagnan  
Fri 21 Jun 68 Television Centre Studio 3: Episode 1  
Fri 28 Jun 68 Television Centre Studio 3: Episode 2/Episode 3 (start)  
Fri 5 Jul 68 Lime Grove Studio D: Episode 3  
Fri 12 Jul 68 Lime Grove Studio D: Episode 4  
Fri 19 Jul 68 Television Centre Studio 3: Episode 5/Episode 2 (Jamie scenes)

## RADIO TIMES

Sat 14 Sep 68 Episode 1: (no synopsis)  
Sat 21 Sep 68 Episode 2: Some irresistible force compels Zoe and Jamie to leave the Tardis. Once outside they find themselves in a huge white void and hunted by the White Robots. Inside the Tardis, the Doctor, too, gives way to the force drawing him out. Outside, he manages to find Jamie and Zoe, and guides them back to the Tardis. At first things seem normal, but suddenly the strange noise of the unseen power begins again. It rises menacingly.

It's important to realise that the Land of Fiction is, in itself, a fiction. It's a figment of the Doctor's vivid imagination. He dreams the whole thing up while slumped against the wall of the TARDIS control room.

The candles are the clue. The Doctor doesn't know Zoe very well, you see, and so he dreams her wrong. When he imagines that they step into the labyrinth of the Minotaur, Zoe remarks that someone else has been there recently, pointing out the lit candles. But the real Zoe is from the future, and doesn't know what candles are. When asked to find something to help light Dom Issigri's study in the Space Pirats, she brings over a box and asks, "Are these candles?" The Doctor even has to explain how they work.

It begins like many dreams, with a mish-mash of random images: toy soldiers, taunting children, a forest made of words. The novel *Gulliver's Travels* obviously once struck a chord with the Doctor, as Gulliver himself makes an appearance. If dreams tell us about ourselves, it's no surprise that the Doctor should choose to meet an insatiably curious wanderer of improbable lands – especially one condemned to repeat the same dialogue over and over. Perhaps even the Doctor has found his adventures a bit samey of late. That's



## ARCHIVE EXTRA

Jamie meets a somewhat underwhelmed Rapunzel. © BBC

➤ The Doctor tells his companions to concentrate hard, to resist, but it is too strong ... Sat 28 Sep 68 Episode 3: The Tardis has moved not only out of time and space but out of reality itself. Lured from the Tardis by an irresistible force, Jamie, Zoe, and the Doctor find themselves in a strange forest. It is literally a forest of words – the trees are giant letters. They encounter a sinister eighteenth-century stranger, and mechanical soldiers, and they hear talk of a mysterious Master. They are driven to an open plain by the soldiers. In the distance they hear pounding hooves ...

Sat 5 Oct 68 Episode 4: The Doctor and Zoe meet the Stranger again and realise the truth: he is Lemuel Gulliver, and the crew of the Tardis has been brought to the Land of Fiction. But why? Jamie gains entrance to the Citadel of the Master, and Zoe and the Doctor, still searching for him in the Maze, come across a new horror ... Sat 12 Oct 68 Episode 5: The Master insists that the Doctor should take his place. He refuses, but is told that unless he obeys Zoe and Jamie will suffer. The White Robots have captured them.



➤ The White Robot costumes were originally made by Jack and John Lovell for their appearance in *The Prophet*, an episode of *Out of the Unknown* recorded on 6 December 1966.

➤ Hamish Wilson, who replaced Frazer Hines as Jamie for recording on Friday 28 June, was later to become a BBC radio producer.

➤ The serial was purchased by Australia in August 1969. It was screened from June to July 1970, and repeated in January 1971 and from January 1986. New Zealand screened *The Mind Robber* in April 1985, May/June 1991 and August 2000.

➤ Monday 21 July 1969: The serial's tapes were cleared for destruction and the videotapes of Episodes 1 to 4 were wiped.

➤ The reprint of *Doctor Who – The Mind Robber* with Alister Pearson's artwork on the cover was published in August 1990. Harlequin Miniatures issued model figures of a Clockwork Soldier, the Karkus and a White Robot in 1999. UK Gold have screened the serial in compilation form several times since October 1998. The sound effects for the TARDIS' extra power unit, the white void and Zoe's Theme were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music.

➤ In the Cast section, Philip Ryan is not listed in *Radio Times* for Episode 3, and Christopher and David Reynolds are incorrectly credited as 'Reynolds' on Episode 2.

➤ In the Repeat Details section, the correct transmission dates for Episodes 2 to 5 are 7 February 1992, 14 February 1992, 21 February 1992 and 28 February 1992.

# The Invasion

A Man Without Love **BY NEW FOUNTAIN**

**DWM ARCHIVE**  
DWM 189

### COMMISSIONING

Mon 6 May 68 The Invasion scripts commissioned from Derrick Sherwin using Kit Pedler's original idea for Sat 1 Jun 68; delivered Thu 11 Jul 68 (Episodes one to Five); Tue 27 Aug 68 (Episodes Six to Eight)

### PRODUCTION

Fri 31 Aug 68 Ealing Film Studios: Model filming  
Tue 3 Sep 68 Williamstrop Farm, Colin St Aldwyns, Glos (Field); RAF Fairford, Fairford, Glos (Airfield)  
Wed 4 Sep 68 Hatherop Road, Colin St Aldwyns (Field/Road)  
Thu 5 Sep 68 Kingston Minerals, Kempsford, Glos (IE Compound)  
Fri 6 Sep 68 Associated British Maltsters, Wallingford, Oxon (Roof)  
Sat 7 Sep 68 Millbank Tower, Millbank, London (IE Offices/Roof/Alley)  
Sun 8 Sep 68 Moor Lane, London (Streets); Fore Street, London (Streets); Cumberland Terrace, Regent's Park, London (London early morning); St Paul's Churchyard, London (London early morning); Australia House, Strand, London



If he listened very hard, Jamie could swear Vaughn's Cyber-implants were picking up Classic FM ... © BBC

**Y**eah, yeah, first UNIT story blah, Benton, blah, Brigadier introduced as regular character, blah, scientific adviser role blahdy blah ... We all know that *The Invasion* is a story full of 'firsts' – but do you know about the other 'firsts' it can lay claim to? Did you know, for instance, it was the first story that took *Doctor Who* monsters out of the domestic world, and into the agricultural?

It was BBC policy in the 1960s that, to avoid scaring children, all monsters' weapons had to be household objects; sink plungers, egg-whisks, ball-cocks, bathroom taps and rotary washing lines. The production team bent the rules a little for *The Invasion*, and took the bold move of equipping the Cybermen with the syringes used for artificially inseminating cows. Thankfully, no children were frightened – though one farmer complained that Buttercup was refusing to come out from behind his sofa.

It was also the first BBC story to be released as a management training video. Clips were shown to a variety of bored employees in shirt-sleeves facing a flipchart, and it was pointed out to them how over-confrontational Mr Vaughn was being to his work colleague the Cybercomputer thingy, and in order to promote synergy in the workplace and achieve the monthly work target of conquering the earth, he, Mr Packer and several Cybermen would do well to go paintballing in Epping forest.



And of course, keeping with the business theme, there is a popular opinion amongst fans that Tobias Vaughn predicts Bill Gates with uncanny accuracy. This is absolutely true, and quite scarily borne out. Anyone in business knows that Mr Gates insists on his staff wearing toy firemen's helmets sprayed black, and chats to a Fisher Price activity centre which he keeps in a broom cupboard in his office.

But the real and lasting innovation that *The Invasion* brought to good business practice happened quite by accident. After moving the Cybercomputer's big wobbly partition up and down 70-odd times an episode, a BBC special effects technician suddenly came up with the revolutionary idea of open-plan offices. This was attempted for the production, but the Cybercomputer craning over a cubicle wall to get Tobias' attention looked a bit silly.

*The Invasion* was of course, also the first to bring Samuel Beckett to a wider TV audience. In his later plays, Beckett explored the minimalist method of performance using as few words as possible to convey desolation, regret and the bleakness of human existence. In *The Invasion* this is boldly taken a step forward, by getting Tobias Vaughn to use one word to communicate a multitude of messages.

During *The Invasion*, Vaughn says the word 'Packer' 713 times. It's uncanny, but you can tell what Vaughn is going to say after 'Packer', simply from his inflection and intonation:

Pack-aaah ... Capture the Doctor and the boy.

Pa-cka ...  
Packck-err ...  
Parrrr-kr ...  
Pa-ckuh ...  
Pack-eeugh ...

You've let the Doctor and the boy escape.  
Capture those girls.  
You've let those girls escape.  
Capture the Professor.  
You've let the Professor escape.

So pleased was he with this experiment, that Kevin Stoney discarded his traditional Hamlet soliloquy and auditioned for every subsequent role saying the word 'Packer' 48 times. We never saw him again. Apart from on Blake's 7, but that doesn't count.

And of course we end with the most important 'first' of all. The beginning of a whole new style of Doctor Who adventures. I'm not talking about UNIT here. *The Invasion* was the first story that uses the cast being captured, escaping and being re-captured as the basis for the entire story. The original six-part script climaxed with the Doctor and Jamie leaving the International Electromatics building via the fire-escape and bugging off in the TARDIS. It's only when it had to be expanded to an eight-episode story that they had to add a plot to pad it out.

It's the first of many adventures to try this approach, *Frontier in Space* and *The Ambassadors of Drott* to name but two. Some fans attempted to edit *The Invasion* into the version that the production team intended, but stopped when it was pointed out that if they wanted a Cyberman story without a plot, then the BBC shop was already full of them.



"Mnyuwwwmuzztobeyyuzz," said the Cyber Director. "Pardon?" said the subjugated peoples of Earth ... © BBC

➤ [London: early morning]; Distaff Lane, London [London: People collapsing]; Queen Victoria Street, London [London: People collapsing/Cyberman invasion]; St Peter's Hill, London [London: Cybermen invasion]; Knightrider Street, London [London: Cybermen invasion]  
Mon 9 - Tue 10 Sep 68 TCC Condensers, Ealing, London [IE Compound]  
Wed 11 Sep 68 Princedale Road, Notting Hill, London [London Road]; Walmer Road, Notting Hill [Alley]; Heathfield Street, Notting Hill [Alley]; Guinness Brewery, Park Royal, London [Goods Yard/IE Compound]; St James' Gardens, Kensington, London [Watkins' House]  
Thu 12 Sep 68 TCC Condensers [IE Compound]  
Fri 13 Sep 68 Regents Canal, ➤

Another of those classic, tingle-down-the-spine Doctor Who photos. The Cybermen emerge into London ... © BBC

## ARCHIVE EXTRA

➤ **Synopsis:** The weapon deployed by the Cybermen in the last two episodes is the Cyber Megatron bomb.

➤ When the serial was formally commissioned on Monday 6 May 1968, it was agreed that script editor Derrick Sherwin would write the bulk of the narrative based on some notes from Kit Pedler. The following day, director Douglas Camfield was already discussing the use of Professor Travers and Colonel Lethbridge-Stewart from *The Web of Fear* in *Doctor Who* and the *Invasion* with Mervyn Haisman and Henry Lincoln. On Monday 13 May, producer Peter Bryant indicated that Pedler's synopsis as submitted would really only make a four-part serial and "we propose using little of his actual stuff, the whole thing is really to make him feel integrated with the project as far as possible". The payment made to Pedler on Tuesday 14 May covered his idea, storyline and use of Cybermen and Cybermats.

➤ Friday 10 May 1968: The Episode Three scene of the Brigadier having the Captain trail the Doctor and Jamie by helicopter was rewritten.

➤ Wednesday 29 May: Bryant considered the characters of Travers and Lethbridge-Stewart in the serial. The role of Travers as envisaged was not substantial enough to merit hiring Jack Watling to recreate his role as a guest star. Similarly, Bryant did not want to be forced to pay a larger fee than necessary to hire Nicholas Courtney if another similar character could be developed and the part recast. He enquired with BBC copyright if it would be possible to do this, or if they would be obliged to use Haisman and Lincoln's characters. By Friday 31 May, it had been decided that while Travers would be written out and replaced with another character, any character replacing Lethbridge-Stewart would be too similar to the Colonel and thus allow Haisman and Lincoln to claim their rights. As such, it was agreed that the Colonel would be used with a nominal payment made to the writers. Patrick Troughton was disappointed

when he learned that Watling was not going to be re-hired for the serial. The non-use of Travers and the use of the Colonel in seven of the eight episodes was confirmed to Haisman and Lincoln on Friday 21 June; at this point, negotiations had not opened with Courtney about his return and it was still felt that the Colonel was not vital to the script. Formal approval for Sherwin to write the serial was given to Bryant on Monday 8 July.

➤ In the scripts for Episode One of *Dr Who* and the *Invasion*, it is noted "We see the Dr seated in his chair where we left him before the TARDIS broke up in the previous story" and when the Doctor (generally referred to as "Doctor Who") prepares to leave the TARDIS

he comments to Zoe that he and Jamie will "tell you about the Yetis on the way" to visit Travers. Isobel was described as in "her early twenties"; when Zoe donned her modelling gear, the script noted "Zoe has changed now into some modern clothes part of which is a long leather box". Isobel commented in Episode One that Professor Watkins worked at the Cavendish Laboratories, a scientific testing establishment based in Chelmsford. The IE Reception area was described as "modern, clean cut interior - sterile and functional. There is no furniture apart from the seats which face the computer reception machine. There are four of these, each with its own microphone placed before it. There are no personnel ... We see an electronic eye on one





The Doctor and Jamie creep around the IE premises. © BBC

➤ **Lisson Grove, London**  
[Canal]; Ealing Film Studios:  
Lift Shaft  
Date Unknown Denham  
Aerodrome, Denham, Bucks  
(Helicopter)  
Fri 20 Sep 68 Lime Grove Studio D:  
Episode One  
Fri 27 Sep 68 Lime Grove Studio D:  
Episode Two  
Fri 4 Oct 68 Lime Grove Studio D:  
Episode Three  
Fri 11 Oct 68 Lime Grove Studio D:  
Episode Four  
Fri 18 Oct 68 Lime Grove Studio D:  
Episode Five  
Fri 25 Oct 68 Lime Grove Studio D:  
Episode Six  
Sat 1 Nov 68 Lime Grove Studio D:  
Episode Seven  
Fri 8 Nov 68 Lime Grove Studio D:  
Episode Eight

## RADIO TIMES

Sat 2 Nov 68 Episode One: The Tardis brings Dr Who, Jamie and Zoe back to England, but to England about 1975. They

Isobel, the Brigadier and Zoe survey the Cyber-carnage in Episode Eight. © BBC

will glow with light and automatically follow [the Doctor and Jamie]. (This looks rather like the air blowing dust opening over an air liner seat, with hexagonal grid at the mouth. It has universal movement) ... [The Doctor] sits on one of the seats facing a machine. He presses a button as directed to do by the operation notice before him ... The computer whirs smoothly into action." In Episode Two, when Zoe set the alarm problem, the computer starts "making characteristic 'groaning' noises of large digital machine".

➤ Vaughn was described as "a calm, confident, smart and respectable tycoon type. He is full of quiet charm, urbane and well mannered" speaking with a "silky voice" while Packer was "blunt, cold and apparently without emotion". At the end of the episode, Vaughn "takes out a perfectly ordinary looking fountain pen and presses the clip. The tip of the pen glows slightly and we hear a thin, electronic buzz". This opens the secret compartment which conceals "a mysterious shape behind an opaque, fluorescent wall, patterned into panes of typical Cybermen hexagonal shapes, which begin to pulse with light and emit a rapid crescendo of electronic sound and as though it were coming to life ..." This was referred to in later scripts as the "Cyber Director" and which in the script for Episode Two was described as "not identifiable at this time as having anything to do with the Cybermen ... This is basically a metallic brain-case-shape pulsating with periodic inner pressure light coming from inside it. To it go large coils of corrugated tube from peripheral machinery composed mainly of large electrical coils (spring shaped) flashing with light. The surface of the brain case is covered in veins of small points of light are tracking over it. This whole complex is housed in a transparent unit which has various electronic leads running to it. The whole complex begins to pulsate with light and sound when it is revealed. When the Cyber Director speaks it with a synthetic voice but the word

formation is perfect, well modulated, controlled and completely without emotion".

➤ In Episode Two, Gregory was "an intense little man". UNIT was based in the Ops Room of a plane "with radio tracking boards and a small but efficient crew of men. Dressed in military uniforms with a large badge on their lapels - U.N.I.T. 2"; the Brigadier was named as "Lethbridge Stuart" throughout the scripts.

➤ The script for Episode Three described Professor Watkins as "a small, middle-aged stubborn little man with a balding head and short slightly bespectacled eyes." Packer did not have a wrist radio in the scripts but talked to his men via the telephone in the lift.

➤ In Episode Four's script, Major General Rutledge is "about forty, greying and with a nervous disposition which he covers up in normal circumstances with a false bonhomie". The UFOs seen in the Brigadier's photographs were described as "elongated hexagonal shapes". To revive the Cyberman at the end of Episode Four, the warehouseman use a "bioprojector" which the script noted "is the same machine we saw in a previous Cyberman story, 'Tomb of the Cybermen'".

➤ In the sewers at the end of Episode Five, "The nearest Cyberman operates it's [sic] chest unit. The policeman is struck by it. He screams. His image fluctuates briefly between positive and negative as he falls to the floor". In Episode Six, the rehearsal script had several references to another UNIT soldier, Harris, getting a grenade splinter in the shoulder during the opening sewer scenes. The telecine of the missiles at Henlow Downs was specified in the script for Episode Seven as "Nike-Zeus Stock" and the stage directions also noted that the ships of "the Cyber transporter fleet ... are cylindrical in shape and have hexagonal patterns on their structure". During Episode Eight, in UNIT's first battle at the compound, the group were to take on just four Cybermen armed with a Cyber Bazooka. The Brigadier originally accompanied Isobel and Captain

Turner when the Doctor's party returned to the field where they left the TARDIS.

➤ The recapture of Professor Watkins from Gregory in Episode Six was originally to be shown in a film sequence on a country road. An IE car carrying Watkins, Gregory and some guards drives quickly along the road, followed by a car driven by Benton who radios ahead to Captain Turner who is in a jeep parked in a side road with three soldiers. As Gregory's car approaches the intersection, the jeep shoots out and blocks the road, with Benton's car cutting off the IE vehicle's retreat. As the IE guards engage in gunfire, Watkins gets out of the car and runs towards the UNIT men. Gregory attempts to shoot the professor, but Benton fires first, hitting the engineer. The remaining IE guards flee into the woodlands. The subsequent scene in Vaughn's office then had Vaughn telling Packer that Watkins could be picked up after Cyber control is established in five and-a-half hour time.

➤ The suggested montage of early morning London streets in Episode Six included "a milkman on his rounds ... the crate of bottles drop from his hands ... a paper boy on his news rounds crashes his bicycle ... a car swerves across the road ..."

➤ Monday 22 July: The scene of the Brigadier being informed about the Cyber Megatron bomb in Episode Eight was rewritten.

➤ Wednesday 7 August: The scene of the Doctor's party flagging down the lorry was rewritten.

➤ Thursday 8 August: The film sequences of the Doctor's party travelling with the lorry driver were all rewritten through to their arrival at Travers' home, along with the Doctor confronting the reception machine, Benton and Tracy waiting for the Doctor on the roof, and the Doctor meeting Vaughn in Episode One. In Episode Two, the film sequences with the Doctor, Jamie and two UNIT agents were reworked along with Zoe talking to Isobel, the Director telling Vaughn about the Doctor's machine. Changes to Episode Three included the UNIT helicopter trailing the Doctor and Jamie, the Doctor and Jamie discussing why Vaughn should let them see Watkins, the Doctor sabotaging the lift mechanism, the Doctor and Jamie's escape down the fire escape (with the Doctor remarking "I think I've had enough of lifts for one day!"). Episode Four had changes made to the scene of the Doctor and Jamie eavesdropping on Packer rewritten and part of the rooftop rescue of Zoe and Isobel as well as the Doctor arriving at the warehouse by canoe. Alterations to Episode Five included the testing of the Cerebratron Mentor on a Cyberman, the girls leaving to get photographs of the Cybermen and the first few sewer scenes. The revisions on Episode Seven included the arrival of Sergeant Walters and Packer at Travers' house.

➤ Friday 9 August: In Episode Two, Tracy and Benton catching up with the Doctor and Jamie was reworked along with the arrival at the UNIT aircraft, the Doctor and Jamie entering the IE railway siding, and Gregory's initial report on the TARDIS circuits. Episode Four had the scene of Zoe and Isobel arriving at the IE compound changed, along with the subsequent film sequence of the girls' rescue



(much of which was originally written for studio recording). In Episode Seven, the scene of Jamie and the Professor being injured by IE gunfire was rewritten, along with the Brigadier directing the UNIT helicopter to rescue Turner's party, Packer worrying about the Doctor's party escaping Cyber control, the Doctor asking Vaughn if he can trust the Cybermen, and the report that Turner has crossed the Russian border. The Episode Eight scene of the Doctor and Vaughn taking to the roof was changed along with parts of the UNIT battle. The end of the film sequence originally ran longer; after the Doctor has been rescued, the Brigadier hurls a grenade into the building containing the radio transmitter. A Cyberman staggers out billowing smoke and falls from the roof, narrowly missing Isobel who is taking photographs of the Doctor below.

➤ Tuesday 13 August: The Episode Eight scene of the Doctor talking to the Brigadier from the helicopter was reworked; in this version, the pilot's name was given as Love.

➤ Monday 26 August: The Episode Six scene of the Brigadier arranging to have the Doctor's party collected was rewritten.

➤ In the character casting breakdown notes for *Doctor Who* and *The Invasion*, the setting was described as "about the year 1976 AD"; Tobias Vaughn was described as "sort of Charles Grey" while Isobel was envisaged as Susannah York in *Sealion*. At this point, the *Henlow Downs* Officer was referred to simply as "The Major". Camfield offered Kevin Stoney the role of Vaughn while the actor was doing *Cloze the Coalhouse Door* in Newcastle, necessitating that Stoney pulled out of a West End run of the show. Edward Burnham, who played Professor Watkins, was originally contracted to be in Episodes Two and Eight as well, but the character was later written out of both episodes.

➤ The new Cybermen helmets were constructed by Jack and John Lovell who placed a Number 10 wartime torch in the crown of each one.

➤ Friday 30 August: A music recording session was held at Riverside Studios.

➤ It was originally intended that *The Invasion* would be broadcast directly after *The Mind Robber*, starting on Saturday 19 October. However, some time around the start of September, the transmission schedule was revised around the coverage of the Olympics.

➤ Tuesday 3 September: It had been planned to shoot some of the helicopter scenes at RAF Fairford, but insurance problems meant that the vehicle did not arrive.

➤ Friday 6 September: The cast and crew had a "liquid lunch" at the Associated British Millers' Guinness factory where Troughton organised a water fight. After lunch, Troughton and Frazer Hines only had to do one shot of the Doctor and Jamie looking round a corner ... but kept falling down. The company's own internal newsletter took photographs covering the shoot. The helicopter was provided by Gregory Air Services. Shooting at Wallingford was covered by the *Oxford Mail* on Saturday 7 September in a piece entitled *Intrepid Dr Who*

takes to roofs of Wallingford which confirmed the "late 1970s" setting of the serial although it kept the "old enemies" of the piece under wraps. The *Wallingford Herald* ran a similar piece on Thursday 12 September.

➤ Monday 16 September: Don Harper recorded the incidental score for the serial at Riverside Studios. Some of this music was reworked from incidental tracks recorded by Harper for Douglas Camfield on *The Last Lonely Man*, an episode of the BBC2 SF anthology series *Out of the Unknown* which had been recorded on Friday 10 May 1968, but which was not broadcast until after *The Invasion* on Tuesday 21 January 1969. One of Harper's incidental pieces from the serial later became the theme tune to the 1969 LWT espionage series *The Inside Man*.

➤ Friday 20 September: Five recording breaks were scheduled during Episode One; the second of these was to allow Zoe to change from her outfit from *The Mind Robber* into her feather bo outfit. After the film of the TARDIS reassembling (the film from *The Mind Robber* shown backwards), the first couple of shots showing the Doctor and then Jamie and Zoe in the TARDIS had an electronic interference added to the defocused picture. The title, writers and episode captions for the whole serial were shown over the opening credits film. The closing credits for the episode were rolled over a shot of the Cyber Director which faded to black. The same day, the script for Episode Two was rewritten with regards the scene where the Brigadier and Jamie discuss the UNIT lorry driver.

➤ Episodes One, Two, Three, Four, Seven and Eight were recorded from 8.30pm to 10pm; Episode Five was scheduled for 8.15pm to 10.15pm. Each episode was edited on the Sunday two days after recording.

➤ Friday 27 September: There were eight recording breaks on Episode Two, mainly for camera movement and set changes but also to place stage weights in the empty crates

carried by the warehousemen so that the prop appeared to be heavy when the Doctor and Jamie tried to lift it a few seconds later. The dialogue between Isobel and Zoe about the music box was a late addition worked out in rehearsals and replaced Isobel asking if Zoe didn't like her sardine sandwiches. The Doctor's request for a patacake biscuit while in the Ops Room was a similar ad-lib, and the girls' screams in the last scene were pre-recorded; the closing credits rolled over a shot of the captured Doctor and Jamie, fading to black. Episode Three's script also underwent rewrites, changing the scene where the Doctor studied the deep space radio communications device.

➤ The opening continuity announcement indicated that "The TARDIS lands in England in the year 1975"

➤ Friday 4 October: Episode Three had five planned recording breaks in studio; the final one of these was to move Jamie and the "sausage man" from the full crate on the wagon set to a cutaway crate which could show Hines and the cocooned figure. The closing credits then ran over a shot of Jamie looking at the cocoon, fading to black.

The Doctor feels for the invisible TARDIS – the pipe showing Troughton the boundary of the split-screen effect. © R. BIGNELL

➤ land in an area which belongs to International Electronics, a firm that controls all the computers in the world. The area is protected by electric fences and armed guards. The crew of the Tardis innocently manage to hitch from a lorry-driver who is terrified of something, but the Doctor can't make out what. The man's fear is justified, for after he has dropped Dr Who and the others, some guards shoot him. Their mystery deepens when they arrive in London, at the home of Dr Travers. Travers has gone abroad but they meet Isobel Watkins, a photographer. Her father who is a computer scientist has disappeared, last heard of at the

The Doctor (Patrick Troughton) and Vaughn (Kevin Stoney) make a run for it, Cerebration Mentor in tow ... © BBC





Sally Faulkner as Isobel Watkins, in suspiciously-like-a-new-companion's-introductory-photo-call shock! © BBC

➤ International Electromatics builds! Naturally the Doctor decides to investigate.

Sat 9 Nov 68 Episode Two: The Tardis makes an erratic landing on earth and the Doctor and his friends encounter the mysterious all-powerful 'Company' that has taken over the countryside.

Sat 16 Nov 68 Episode Three: Jamie and the Doctor become unwilling 'guests' of Tobias Vaughn – and Jamie stumbles upon a clue to Vaughn's terrible secret.

Sat 23 Nov 68 Episode Four: The Brigadier's men try to rescue the Doctor and his friends from Vaughn. The Doctor finally sees Vaughn's terrible allies.

Sat 30 Nov 68 Episode Five: Vaughn prepares a weapon against his 'allies', Jamie, Zoe, and Isobel are trapped in the sewers by the Cybermen.

Sat 7 Dec 68 Episode Six: The Doctor tries to unravel the puzzle of Vaughn's mysterious circuits. The Cybermen prepare to invade a paralysed London.

Sat 14 Dec 68 Episode Seven: The Cybermen launch their invasion fleet. The Doctor and the Brigadier struggle to organise world resistance in time ...

Sat 21 Dec 68 Episode Eight: Tobias Vaughn turns against his Cyberman allies. There is a final desperate battle to prevent the delivery of a bomb that will destroy all life on earth ...

➊ Sunday 6 October: The start of one of the lift scenes in Episode Three was edited; the scene began with Jamie saying that the IE people wouldn't have needed to have dug a grave for him and the Doctor if the lift had kept going down – to which the Doctor admits that it was a go-go chance. Jamie thinks the Doctor didn't know what he was doing until the Doctor grins at him.

➋ Friday 11 October: Episode Four had four scheduled taping breaks, the first of these being to remove Jamie and "the plastic sausage" from the dummy crate and put them back in the real one. The closing credits were shown over a shot of the revived Cyberman which faded to black.

➌ Friday 18 October: Episode Five was recorded out of sequence, starting with the opening warehouse scene and then continuing with all the scenes for the episode in the Plane Ops Room, then the scenes in Vaughn's Office and then the remainder of the episode (Ministry Office, Warehouse, Sewer). There were nine planned recording breaks, several to allow the Cybermen actors to move from the warehouse to sewer sets and then for movement of cast between scenes on the small sewer set at the end of the show. Peter Thompson, who played a workman, provided the pre-recorded "computer voice" in Vaughn's office. The closing roller caption began over a shot of the berserk Cyberman in the sewers which was faded to black.

➍ Sunday 20 October: A cut was made to Episode Five, removing the end of a scene in Vaughn's Office and the whole of a scene in the Ops Room. After talking to the Director, Vaughn closes the secret panel and turns to find that Rutledge has a pistol trained on him. Vaughn smiles, unconcerned that Rutledge wants to kill him because he still controls the office. Rutledge now knows what Vaughn has done to him and claims he can fight it, but Vaughn says that even if Rutledge did pull the trigger, he would not kill him. Vaughn instructs Rutledge to turn the gun into his own chest ... and the officer is unable to resist the

order. In the subsequent Ops Room scene, the Brigadier seems initially incredulous about the Cybermen which the Doctor says is "no more incredible than the Yetis". Zoe says the Cybermen obviously control some pretty important people and knows that their forces must be hidden in the London IE HQ – but since this is not big enough, Jamie wonders if Vaughn has them secreted in an underground store. This prompts the Doctor to ask for a map of the London sewer system. A shorter cut removed a single shot scene of the Cybermen coming down the ladder from the warehouse into the sewer tunnel.

➎ Friday 25 October: The closing credits for Episode Six rolled over film of the Cybermen marching around London which faded to black.

➏ Tuesday 22 October: In Episode Seven, the brief scene of the Brigadier ordering the plane to be flown to Henlow Downs was rewritten.

➐ Friday 1 November: Episode Seven was recorded largely in sequence, but with the two Hallway scenes taped before the first two short scenes in Vaughn's Office; Camfield scheduled 11 recording breaks, one of which allowed some of the UNIT soldier extras in the plane to change uniforms to appear as bunker crew later in the recording. The Doctor's indecision about which sewer tunnel to take and his flipping a coin were ad-libs by Troughton; photocaptions of the full sewer set from previous weeks were used to show the Doctor's point of view. The closing credits rolled over a close-up of the disillusioned Vaughn which faded to black.

➑ Friday 8 November 1968: Episode Eight had five recording breaks; one of these was to set in a mangled version of the Cyber Director prop after Vaughn's attack on it, while another allowed Padbury to change back into her costume from the *Imd Mobber* for the final studio scene. The instalment was taped out of sequence, starting with the first two scenes and continuing with all the scenes in Vaughn's Office, followed by the Control



Yet another daring helicopter rescue sequence is committed to film! © R. BIGNELL

Bunker, the Plane Ops Room and finally the Living Room. For this recording, John Levene as Benton replaced James Thornhill as Sergeant Walters. The closing credits started to run over a shot of the field from where the TARDIS had dematerialised which faded to black. In the edition of *Junior Points of View* broadcast the same day, one viewer commented that although the first episode of the serial "was set in the year 1975 ... why [did] the Professor's daughter mentioned "Two quid" about halfway through the serial. As I am sure we will be in decimal currency by the year 1975".

➒ The serial was screened by ABC in Australia from July to August 1970 and repeated in December 1971. It was also sold to Hong Kong around 1970, Singapore around 1971 and Gibraltar around 1972. Cuts made on the Australian screenings included the killing of the policeman by the Cybermen in Episode Five, Watkins firing his gun at Vaughn in Episode Six and Vaughn's comments about Watkins being his "insurance".

➓ Wednesday 20 May 1971: All eight episodes of the serial were scheduled for wiping on videotape.

➔ Kit Pedler was found dead from a heart attack outside his home in Kent on Wednesday 27 May 1981. He was aged just 53, and had recently completed his new series *Mind over Matter* for Thames Television.

➕ John Nathan-Turner produced new linking material with Nicholas Courtney to bridge the gap for the two missing instalments – Episodes One and Four – which was recorded at a museum in Kensington on Wednesday 5 February 1992. The double-tape VHS release was issued by BBC Enterprises in June 1993 with a cover painting by Andrew Skilleter. Virgin reissued Ian Marter's novelisation, *Doctor Who – The Invasion*, in paperback in September 1993 with a new cover painting from Alister Pearson. Jondar International Promotions released a phonecard depicting the serial in 1995, with Harlequin issuing a Cyberman figure from the story in 1997. John Baker's *Time in Advance* musak – now with an electronic jazz piano added – was included, along with the sound effects for a Cyberman reviving and the invasion itself, on the CD Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years issued in May 2000 by BBC Music.

➖ In the Cast section, Patrick Troughton was credited as Dr Who. In the Extras section, Trevor Shewring was Architect; Simon Stapely was City Gent; Roy Denton was Window Cleaner; and Lyn Turner (not Lyn Denton) was Chorley. Further clarification is now possible: Clark Reed, Victor Munt, Crawford Lyle, Peter Roy and John Kietly were UNIT Soldiers and Bunker Men; Charles Finch was a Bunker Man; Robert Pearce, Bobby Beaumont and Reg Cranfield were UNIT Soldiers/Bunker Men; Ron Ringer and Harry Martin were Drivers. Omitted were Douglas Camfield as Car Driver; Ron Conrad as UNIT Soldier; Peter Thompson as Computer Voice; Alistair McFarlane as a UNIT Soldier and Bunker Man. In the Credits section, Bobi Bartlett for Costumes was credited on [1,8], and Bryan Forgham supervised Sound on Episode Seven, uncredited.



# The Krotons

Oh Well **BY NICHOLAS BRIGGS**



**T**his poor old story suffers from two curses. First, it was in the *Five Faces of Doctor Who* repeat season, so for many fans of a certain age it was the first, almost devastating, reminder in the cold light of 1980s reality of how dull and dry-as-dust old *Doctor Who* could be. Second, despite the fact that it superficially appears to be a simple, undemanding story, it's absolutely crushed by the TV technology limitations of the day – and director David Maloney does not rise, Camfield- or Harper-like, to the challenge. It all seems to be at best pretty mediocre, at worst ... laughable.

So how come I remember it as a scary, exciting adventure packed with terrifying alien action and inspiring heroics? Well, obviously because I was a kid at the time of its original broadcast, and kids sometimes have an uncanny ability to see to the core of a story without noticing creaky production design, stacy performances and a total lack of pace. And at the core of the *The Krotons* is a dark tale of a people enslaved for generations by a terrifying, unseen force, fighting back with the help of a brilliant, eccentric, lovable maverick scientist and his two youthful chums. But the truth is, aside from a few, brief, notable moments, the only factor that's fully up to speed here and hitting most of the right high points is Patrick

"Direkshun point!" Those cuddly crystalline Krotons. © BOB BARTLEY

Troughton's Doctor – and even he is clearly, but cleverly, covering a few fluffs now and again. With Wendy Padbury's Zoe occasionally proving to be a distant second in the reality stakes, Troughton is largely the only actor in this story who is just 'being' his character. He's got it worked out. He's nailed it ... and he's just doing it brilliantly. It's that seasoned old pro's trick of making sure your character appears to be wrapped up in his own little world that neatly divorces him from all the cardboard action and acting through which he scampers with ease.

But imagine for a moment if you really cared for that Gond who tries to stop his girlfriend being sacrificed to the Krotons. Imagine if that opening scene featured a throng of thousands before a massive gateway into an alien machine. There we are, tight on this poor Gond's face as he wrestles with his conscience, finally deciding to stand up against thousands of years of tradition and say 'No!'. Imagine if the scene was beautifully shot and lit, and closely scored with full orchestral gusto. Imagine what it would be like if everything in this story appeared to be real and was genuinely emotionally affecting to watch. Imagine David Maloney having the time, inclination or talent to make it really work. Bizarre and disturbing crystalline creatures would have risen up menacingly from their primordial soup; the Gond power struggle would have been a nail-biting, angst-ridden battle of wills. The potential is all there in Robert Holmes's script; not the best script he ever wrote, but there's nothing really terrible about it. It's just that ... Well, take for example that scene when the Doctor and Zoe are betrayed and pushed through the gateway to the deadly Krotons, and the Doctor desperately grabs the vital canister from the Gond girl at the last moment. It's just a terrible muddle as it stands. With a bit of tight editing, cutting between frantic close-ups, some real emotion and great music ... well, it would have been great, wouldn't it?

And that's what I saw when I was a kid.

As it is, we're only left with some lovely stuff from Troughton: his encounter with the learning machine as he fuses his way through the tests; his gentle hypnotising of the Gond girl; and, best of all, his stalling for time with those gruff, South African aliens-in-skirts, the cuddly Krotons. Ever since I saw him putting on the headphones the wrong way round, I've been doing that No one ever laughs. But I still do it. And, do you know, I always drop them afterwards and say, "Whoops, butter-fingers!" Fellow fans sigh at what a saddy I am. Normal folks just look blank. But I'm happy, because my Doctor Who gland has tingled. And isn't that what being a fan is all about? So, tingle with The Krotons if you can, but if you can only see the reality, leave it well alone and let the rest of us enjoy our fantasy.

## DWM ARCHIVE

DWM 318

## COMMISSIONING

Fri 31 May 68 *Dr Who* and the *Space-Trap* (WIT) story breakdown commissioned; delivered Fri 14 Jun 68  
Tue 25 Jun 68 *Dr Who* and the *Space-Trap* scripts commissioned for Thu 1 Aug 68; delivered Thu 18 Jul 68 (Episodes One and Two); Mon 13 Aug 68 (Episodes Three and Four)

## PRODUCTION

Sun 10 – Mon 11 Nov 68 West of England Quarry & Tank Quarry, Malvern, Here & Worcs (Waste Land)  
Tue 12 Nov 68 Ealing Film Studio: Learning Hall Foundations  
Wed 13 Nov 68 Ealing Film Studio: Machine Control Room/Tank/Machine Exit  
Fri 22 Nov 68 Lime Grove Studio D: Episode One  
Fri 29 Nov 68 Lime Grove Studio D: Episode Two  
Fri 6 Dec 68 Lime Grove Studio D: Episode Three  
Fri 13 Dec 68 Lime Grove Studio D: Episode Four

## RADIO TIMES

Sat 28 Dec 68 Episode One: The Tardis materialises in a bleak wasteland. The Doctor and his friends encounter the primitive Gonds and hear of their mysterious unseen rulers, the dreaded Krotons. The Krotons seem benevolent – but the Doctor makes a terrifying discovery ...  
Sat 4 Jan 69 Episode Two: The Doctor and Zoe are tested by the Teaching Machines. Their score is high – and they are summoned by the dreaded Krotons ...  
Sat 11 Jan 69 Episode Three: Jamie, still a captive of the Krotons, watches helplessly as they hunt down Zoe and the Doctor. Some of the Gonds plan an attack ...  
Sat 18 Jan 69 Episode Four: The Doctor has discovered a way to attack the Krotons – but it looks as if it is too late for his knowledge to save him. The Krotons prepare to leave the planet – taking Zoe and the Doctor.



The Doctor works frantically to revive Yanagond, after her near miss with the Krotons. © BBC

## ARCHIVE EXTRA

① Friday 14 May 1965: Story editor Donald Tosh wrote to Robert Holmes, apologising for the delay in commenting on his untitled story outline. Both he and producer John Wiles saw possibilities, but the robots in Holmes' narrative were too similar to some "mechanoid" robots due to appear in the next Dalek serial. Furthermore, since Ian and Barbara were to be written out, Tosh would set background to the new companion, Michael Taylor, so that Holmes could submit further ideas.

② Paul Wheeler, who wrote *Dr Who* and the *Dreamspinner* – the original story intended for Serial WW – never wrote for *Doctor Who* again, instead contributing to series such as *Counterstrike*, *Poldark* and *The Darling Buds of May*.

③ In his outline for *The Prison in Space*, the story which The Krotons replaced as Serial WW, writer Dick Sharples suggested that the massive roof garden which featured in the first and last episodes could be achieved with location filming at Kew Gardens, and "a shot

of New York from the Empire State" would suffice as the stock film shown when Zoe looked over the edge of the building.

④ Monday 20 May 1968: When Robert Holmes submitted the 1965 storyline to Peter Bryant, he indicated that he had no memory of the story being discussed any further with former story editor Donald Tosh ("which is strange, because it's a lot better than most of my old ideas"). Holmes felt that the storyline was still valid for *Doctor Who* and asked to



The Doctor and a PVC-clad Zoe (down boys!) work to help free the Gond civilisation. **■** BBC

re-submit it; "If you don't like it, please chuck it away - I don't want it back in the files!"

● Around June 1968, Holmes was also earmarked to provide a six-part story for Serial ZZ, replacing another serial, the first episode of which had been written off as unusable.

● The Gond names, as given in the stage directions, usually carried the "gond" suffix (eg "Ekelegond"); Thara introduced himself as "Tharagond" in the script. The sequences with the dispersal jets at the Dytiron entrance were originally planned for videotape.

● As it transpired, The Kratons would be one of Frazer Hines' least favourite stories; he felt the finished result looked cheap and rushed.

● Of the guest cast, James Cairncross has been in Doctor Who before, starring as Lemaitre in The Reign of Terror in 1964. James Copeland was a Scottish writer/actor, best known for his work on Doctor Finlay's Cosebook. Philip Madoc was an established character actor from many television series and had appeared in the 1966 Aaru film Droids - Invasion Earth 2150AD. Gilbert Wynne had just left the BBC police series Softly, Softly in which he had found fame as Detective-Constable Dwyer.

● In London, LWT was screening Irwin Allen's new SF adventure series Land of the Giants against Doctor Who; this American import was also taken up by ATV and Southern from Saturday 11 January. Prior to this, Southern had been showing Joe 90 while ATV was running the popular Torzon with Ron Ely

(as was Yorkshire). Granada offered easy competition across the Christmas period with two Old Mother Riley films and then episodes of Irwin Allen's Voyage to the Bottom of the Sea.

● The Audience Research Report for Episode One found that generally, the audience had found the episode intriguing with a lot of children enjoying the show; other viewers however found it boring and repetitive and wanted to see historical adventures again. The production was found to be generally satisfactory although there was some criticism of the sets, costumes and acting. Troughton was found to be a bit too tongue-in-cheek with his portrayal, although his lead role was generally praised.

● Monday 21 July 1969: The videotapes of Episodes Two to Four were cleared for wiping.

## The Seeds of Death

Bad Moon Rising **BY JONATHAN BLUM**

### DWM ARCHIVE

DWM 274

### COMMISSIONING

Mon 15 Jul 68 Dr Who and the Seeds of Death storyline commissioned for Thu 1 Aug 68; delivered Wed 7 Aug 68  
Wed 28 Aug 68 Dr Who and the Seeds of Death scripts commissioned for Mon 7 Oct 68; delivered Mon 30 Sep 68 (Episodes One and Two), Wed 2 Oct 68 (Episode Three), Tue 8 Oct 68 (Episodes Four and Five), Thu 10 Oct 68 (Episode Six)

### PRODUCTION

Fri 13 Dec 68 Ealing Film Studio Stage 2: Model filming  
Mon 16 - Wed 18 Dec 68 Ealing Film Studio Stage 2: Weather Control Bureau  
Thu 19 Dec 68 Hampstead Heath, Hampstead, London (Commonland)  
Fri 20 Dec 68 Ealing Film Studio Stage 2: Model filming  
Mon 23 Dec 68 Ealing Film Studio Stage 2: Model filming  
Fri 3 Jan 69 Lime Grove Studio D: Episode One  
Fri 10 Jan 69 Lime Grove Studio D: Episode Two  
Fri 17 Jan 69 Lime Grove Studio D: Episode Three  
Fri 24 Jan 69 Lime Grove Studio D: Episode Four  
Fri 31 Jan 69 Lime Grove Studio D: Episode Five  
Fri 7 Feb 69 Lime Grove Studio D: Episode Six

### RADIO TIMES

Sat 25 Jan 69 Episode One: T-Mat, a new form of instantaneous travel, has solved all Earth's travel problems. As the Doctor and his friends arrive T-Mat breaks down. But this is no accident - some old enemies of the Doctor's are at work...  
Sat 1 Feb 69 Episode Two: The Doctor and his friends set off on a hazardous mission. But even if they survive the journey terrible dangers are waiting for them



Louise Pajo as the efficient and, er, "stunningly engineered" Gia Kelly. **■** BBC

baggage - it's just a genuinely helpful dispenser of plot points. The Clent-Penley-Garrett dynamic of The Ice Warriors is largely replicated here in Radnor, Eldred, and Kelly... but their roles subtly move away from the clichés. Radnor is a rarity in Doctor Who, a commander of a scientific-military-industrial complex who isn't paranoid, autocratic, or generally a hindrance. Penley the dropout shunned the whole technology thing, but Eldred loves his technology, and is only embittered because the world no longer pays attention. And while Gia Kelly is written to be a cold 'computerised' woman in the mould of Miss Garrett, Louise Pajo's carefully-judged performance turns her into every engineer's dream team leader: intelligent, competent in a crisis, professional without being brusque or callous, and stunningly engineered to boot. Instead of worshipping the computer, she bloody well fixes it.

While Doctor Who is famous for making the mundane seem surreal, Seeds is one of the first futuristic stories to try to make the surreal seem mundane. Rather than an ioniser sticking out like a sore thumb in an old manor house, Seeds integrates its technology as part of daily life. When Osgood arrives by T-Mat at the start of the story, it's not a Star Trek beam-in standing-attention moment; he's an ordinary middle-aged commuter strolling in with his briefcase. Instead of being a gleaming miracle machine, Eldred's rickety old "rocketship" bangs and clatters its way to the moon. And Terry Scully's marvellous Fewsham - a little-guy character in the tradition of Antodus and Driver Evans - yanks the story out of the realm of cardboard nobility as he's faced with increasingly awful but understandable dilemmas. Even at the end, the story never quite nails down whether Fewsham's decision to stay behind really was a burst of nobility, or whether his fear of punishment for his collaboration did play a part. So much of the story's success is down to the likes of Scully, Pajo, and the other guest stars, who treat their situations as seriously as if they're not wearing space underpants.

So what if the Doctor is largely redundant for the first two thirds of the story? (In a non-Who film his role would have gone to Eldred.) So what if the story slips back into first gear towards the end of Episode 4, with Phipps' attack of nerves and the entire character of Gregon being obvious attempts to stretch things out? Fundamentally, this is possibly the closest Doctor Who gets to genuine old-school SF - not just building stories around SF concepts, like the idea of Martians taking a page from our own terraforming books, but examining the ways in which technology affects our world.

**T**he Seeds of Death isn't just an A-list B-movie, full of groovy direction and hissing monsters. It's a genuine piece of Space Age enthusiasm - showcasing the euphoria preceding the first moon landing and bemoaning the possibility of space travel being neglected. It's not the first piece of Doctor Who to mourn the passing of a simpler age - but in this case the age in question is the pinnacle of current technology.

Normally in late-1960s Doctor Who, technology (unless it's provided by the Doctor) is more the problem than the solution. But the heroes of Seeds are the ones who can make technology sing. Techies who can sabotage their systems rather than let the bad guys use them, or repair them to pass on crucial plot points, or rig up booby-traps out of spare parts in a manner usually reserved for the Doctor. People who love machines, like Eldred, or know them inside-out, like Gia Kelly. The Doctor himself is in full boffin mode, saving the day with engineering skills rather than guns or jelly babies.

Seeds is far less caricatured than Brian Hayles' previous statement on the high-tech age, in The Ice Warriors. In that earlier story, the computer is an excuse for inaction, a symbol of timidity and rigidity which proves useless in the final crisis. Seeds' computer voice doesn't have any such techno-fear

## ARCHIVE EXTRA

● As usual with rehearsals, director Michael Ferguson included a 'Fun Run' version at the end of the week where he encouraged the cast to go through the episode as quickly as they could and make it as funny as they could.

● In constructing the costume for Slaar, Jack and John Lovell crafted the clamped hands from neoprene rubber; the helmet was made by BBC visual effects sculptor John Friedlander.

● Friday 3 January 1969: During afternoon camera rehearsals for Episode One, a photo publicity session was arranged for shots of Slaar, the Ice Warrior, Miss Kelly, Radnor, Fewsham and Osgood.

● Monday 21 July 1969: The videotapes of Episodes One, Two, Three and Six were cleared for wiping.

● Star Books, a subsidiary of WH Allen, planned to re-issue Terrance Dicks' novelisation Doctor Who – The Seeds of Death with The Krotons as part of its Doctor Who Classics range in September 1988; although covers were printed, The Seeds of Death was replaced by The Dominators. UK Gold broadcast The Seeds of Death in episodic form in January/February 1993 with a compilation in February 1993; New Zealand repeated the story in September 2000. Harlequin issued an Ice Warrior figure from the serial in 1998.

● A commentary featuring Frazer Hines, Wendy Padbury, Terrance Dicks and Michael

Ferguson was recorded on 27 August 2002. It was included on the BBC Worldwide DVD of The Seeds of Death released in February 2003 with a photomontage cover by Clayton Hickman. The DVD also included a documentary about the

Ice Warriors entitled Sssowing the Sssedss.

● In the Extras section, Peter Blair Stewart plays a Guard (rather than Peter Blair playing Stewart).



at the other end.  
Sat 8 Feb 69 Episode Three: Drifting in space, the Doctor and his friends try desperately to land on the Moon. The Ice Warriors move into the next stage of their plan.  
Sat 15 Feb 69 Episode Four: On Earth, the mysterious Martian Seed Pods continue to arrive. On the Moon, the Doctor's friends try to rescue him from a terrible fate – materialisation into space...  
Sat 22 Feb 69 Episode Five: The Doctor and his friends try to escape from the Moonbase. Back on Earth the Martian fungus continues to spread. It seems indestructible...  
Sat 1 Mar 69 Episode Six: The Doctor has discovered a way to stop the foam, but can his plan work in time? The Ice Warriors' invasion fleet is on its way – and the Doctor risks his life in a desperate attempt to defeat them.

Slaar remembers the planet that got away. "It wassss thissss big..." © BBC

# The Space Pirates

Space Oddity **BY PHILIP MACDONALD**



So the Target book cover wasn't entirely to blame – the Space Pirate's face was a wee bit wonky to start with... © BBC

**R**obert Holmes, the grand master of Doctor Who scriptwriters, once revealed that his wife had always maintained that the finest script he ever wrote for the show was not The Talons of Weng-Chiong, or The Caves of Androzoni, or Pyramids of Mars, or The Deadly Assassin, but – wait for it – The Space Pirates.

As opinions go, that's nothing if not original. Even the most avid fan is apt to brush hurriedly past The Space Pirates, regarding it, like its predecessor The Krotons, as a piece of fumbling juvenilia by a writer whose Doctor Who work would not blossom until the 1970s. If The Space Pirates is regarded at all, it's as six episodes of tedium separating The Seeds of Death from The Wor Games, combining the former's tiresome if fashionable modelwork with the latter's snail-pace plotting, and lacking the saving graces of either (no monsters, no locations, no super-villains, no momentous sense of occasion). It's nobody's favourite Doctor Who story. In fact, according to DWM's last all-time poll back in 1998, it's second only to The Twin Dilemma as fandom's least favourite story of all.

So, is there anything of merit to be found in this steadfastly ignored six-parter? Well, as a matter of fact, yes there is, and it's rather a big thing too. We habitually use the word 'era' to describe the incumbency of a particular Doctor or producer, but if we were to attempt a slightly more accurate definition,

**DWM ARCHIVE**  
DWM 242

### COMMISSIONING

Sat 9 Nov 68 Dr Who and the Space Pirates treatment commissioned for Fri 15 Nov 68  
Tue 3 Dec 68 Dr Who and the Space Pirates scripts commissioned for Sun 16 Feb 69; delivered Thu 12 Dec 68 (Episode One), Tue 17 Dec 68 (Episode Two), Thu 19 Dec 68 (Episode Three), Thu 2 Jan 69 (Episode Four), Mon 6 Jan 69 (Episode Five), Fri 10 Jan 69 (Episode Six)

### PRODUCTION

Fri 7 Feb 69 Ealing Film Studio  
Stage 2: Beacon/Mine Tunnel  
Mon 10 Feb 69 Ealing Film Studio  
Stage 2: Mine Tunnel  
Tue 11 Feb 69 Ealing Film Studio  
Stage 2: Mine Tunnel/Issigri HQ  
Wed 12 – Thu 13 Feb 69 Ealing Film Studio Stage 2: Issigri HQ  
Fri 14 Feb 69 Ealing Film Studio  
Stage 2: Corridor/Atomic Fuel Store  
Wed 19 Feb 69 Ealing Film Studio  
Stage 2: Atomic Fuel Store (remount)  
Fri 21 Feb 69 Lime Grove Studio  
Di: Episode One  
Fri 28 Feb 69 Television

Centre Studio 4: Episode Two  
Fri 17 Mar 6g Television Centre  
Studio 4: Episode Three  
Fri 14 Mar 6g Television Centre  
Studio 4: Episode Four  
Fri 21 Mar 6g Television Centre  
Studio 4: Episode Five  
Fri 28 Mar 6g Television Centre  
Studio 4: Episode Six

## RADIO TIMES

Sat 8 Mar 6g Episode One: The Tardis materialises on a space beacon – and the Doctor and his friends find themselves in the middle of an attack by Space Pirates.

Sat 15 Mar 6g Episode Two: The Doctor, Jamie and Zoe are marooned in Space. The Doctor tries to save them – but his plan miscarries.

Sat 22 Mar 6g Episode Three: The Travellers discover the space pirates' hideout – only to find themselves at the mercy of the pirates.

Sat 29 Mar 6g Episode Four: With Milo's help the Doctor sets – but the pirates have set a terrible trap for them.

Sat 5 Apr 6g Episode Five: The trio escape thanks to a brilliant trick of the Doctor's! Separated from his friends, the Doctor faces almost certain death.

Sat 12 Apr 6g Episode Six: The Space Corps move in to trap the Pirates. But Caven has one last card – a bomb which can destroy the entire planet.

Donald Gee and Jack May on set. Hmm, they probably know what Dom Issigri looked like. Maybe we should ask them?



applying to momentous changes in landscape and climate, then I'd respectfully submit that the entirety of Doctor Who can be divided into two 'eras': the dividing line is the arrival of Milo Clancey.

Yes, yes, I know what you're thinking. He looks stupid, he's not funny and his accent is terrible. But look beyond that, and consider this: before *The Space Pirates*, there are no characters in Doctor Who remotely like him. Sure, there's the occasional comic-relief bit-part like Morton Dill or Griffin the chef, but nowhere will you find a main character like Clancey, fully implicated in the storyline, whose eccentricity contradicts the rhetorical demands of his prescribed plot function. In creating Milo Clancey, Robert Holmes becomes the first writer to defy the traditional and frankly rather simplistic requirements of 1960s Doctor Who storytelling, by making the character more interesting than the plot. And when the plot is *The Space Pirates*, this is a blessed relief. Listen to the audio: the story, so relentlessly humdrum when we're in the company of Hermack or Caven, suddenly comes alive whenever Clancey is on. Before *The Space Pirates*, the only character who had the ability to exert this benign influence on an indifferent story was the Doctor himself.

In any previous episode, when a companion utters that faithful exposition-friendly standby "There's one thing I don't

understand," you can be pretty sure that the next line will tell you what it is. When, halfway through part three of *The Space Pirates*, Zoe says "There's one thing I don't understand," the answer she gets from Milo Clancey is this: "Well, you're very lucky girl, there's about a hundred thousand things I don't understand, but I don't stand around asking fool questions about them, I do something! Useful! Now why don't you do something! Useful – why don't you make us all a pot of tea or something?"

This kind of off-the-wall approach to dialogue barely exists in pre-Clancey Doctor Who, and it enriches the show beyond recognition. *The Space Pirates*, however crudely, is the story in which Robert Holmes moulds the ancestor of Vorg, and Garron, and Henry Gordon Jago, and Irongron, and Shockeye, and all those other marvellous creations.

So forget the obligingly forgettable plot. Forget the cool Star Trek space-siren music and the melody of phoney accents. Forget the obvious villainy of metal-haired space lady Madeleine Issigri and the incessant info-dumping of the ridiculously plummy General Hermack. What matters in *The Space Pirates* is Milo Clancey: he's nothing less than the future of Doctor Who.

So you know, I think Mrs Holmes may have been on to something after all ...

## ARCHIVE EXTRA

● The Aliens in the Blood, the rejected storyline from Robert Holmes about a new breed of human mutants evolving with telepathic powers, was later developed as a serial for BBC radio.

● While script editor of Doctor Who in 1975, Holmes was commissioned to develop a half-hour pilot script of *Aliens in the Blood* as a non-Doctor Who serial on Friday 22 August. This was delivered – in between Doctor Who rewrites – in early 1976, and on Monday 22 March, BBC Radio 4 commissioned a full six-part serial plus rewrites on the pilot for delivery by Friday 16 July. However, Holmes became entrenched in developing a Doctor Who serial, *The Deadly Assassin*, in May 1976 and then departed on leave, returning to find problems with a submission entitled *The Foe from the Future* from Robert Banks Stewart. On

Friday 6 August, Holmes wrote to producer John Dyas and explained that because of the need to have scripts for Doctor Who ready he would have to pull out of *Aliens in the Blood* but agreed that the serial could be developed by another writer. Dyas was shocked that Holmes had not let him know of the problems at an earlier stage, but Holmes' agent John Thurler offered another of his clients, Rene Basilico, to complete the scripts which were retitled *Aliens in the Mind* during production on Wednesday 6 October. Big screen Dr Who Peter Cushing was cast in the starring role as British brain surgeon Dr John Cornelius with Vincent Price as American researcher Professor Curtis Lark, and together the characters investigated a genetic mutation of telepaths on the island of Lewish in the Outer Hebrides. It is revealed that the colony of first and second generation mutants has been bred amidst the community; the first generation mutants can be placed totally under the telepathic control of those from the second stage, such as the young Flora Keiry whom Cornelius and Lark take back to London for treatment – an action which results in revealing further mutants holding positions of power. The serial was recorded on Saturday 2, Sunday 3, Wednesday 6, Thursday 7, Saturday 9 and Sunday 10 October, and broadcast on Radio 4 at 7.02pm on Sundays from 2 January to Sunday 6 February 1977, with a repeat at 11.30am the following Wednesday; the episodes were entitled *Identities*, *Hunted*, *Exodus*, *Unexpected Visitation*, *Official Intermissions*, *Genetic Revelations* and *Final Tribulations*.

● Thursday 6 February: An experimental test session for the serial was conducted.

● Thursday 13 February: Dudley Simpson's incidental music score for the whole serial ran to almost 33 minutes, comprised of 23 bands of music, all of which were given titles. The Title Theme (aka *Spice Theme*) was used to open Episodes Two to Six. The vocal tracks were *Pirates* (used for the Beta Dart docking in Episode One), *Spice Corps/V-Ship Theme* (in Episodes One, Two and Four), *True Blue* (another Space Corps theme for Episodes Four to Six), *Problems* (as the Beta Buccaneer is

approached in Episode Four), *Dr Who is Dead: But Not* (in Episode Two), *UZ 79* (in Episode Two), two versions of *Mourning Danger* (in Episodes Four to Six) and *In Distress* (as the oxygen runs out in Episode Two). The remaining pieces were entitled *Not Much Longer*, *Issigri* (Episode Two), *That'll Lorn Yer* (Episode Three), *Pecorful*, *Doom*, *Triumphant*, *Sinister* (Episodes Four and Six), *Baffled*, *Questioning* (Episodes Four and Five), *Jubilee*, *Problems* (Episode Five) and *Questions/Coda* (Episodes Five and Six). Other documentation referred to the bands of music by the titles *Deep Space Sound*, *The Pirate Theme* (Boddies), *The Space Corps* (Goodies) and *Disaster*. Simpson was booked for the serial on Wednesday 15 January.

● The *Spice Pirates* was the final serial to bear the formal producer credit for Peter Bryant. Although Bryant was to be around for production of Doctor Who through to October 1966, the producer credit from now on went to Derrick Sherwin. Bryant eventually moved, with Sherwin, over to help revamp a BBC thriller series, *Poul Temple*, which had run into difficulties. After this, Bryant became an executive producer for a London-based production company.

● Monday 21 July 1969: The videotapes of Episodes One and Three to Six were cleared for wiping.

● The serial was shown in Australia from April to May 1971 and repeated in 1972.

● A figure of Zoe from this serial was produced by Harlequin in 1997. The new TARDIS landing sound effect created for the serial by Brian Hodgson was included on the CD Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years issued in May 2000 by BBC Music. On Monday 28 October 2002, Frazer Hines recorded narration for a release of the soundtrack by BBC Worldwide in February 2003.

● In the Credits section, Liz Rowell supervised Make-up on the film sequences, uncredited.



# The War Games

Games People Play **BY PAUL CORNELL**



Edward Brayshaw (the War Chief) considers a future career playing second-fiddle to a haunted pantomime horse. © R. CHEVELY

fight or a shootout. The structure is like a Russian doll, each apparent threat revealing another more subtle one inside, and the big moments are thus paced expertly. One can still feel the tingle when the audience realises, just a moment before they're told, that the War Chief and the Doctor know each other. The quality of the structure is underpinned by an ethical metaphor: these soldiers are being made to fight each other for no good reason. They're the innocent drafted victims of an ideology they don't know of, never mind share. As in real life. Which is probably why we stay with World War One, and don't see much of World War Two.

The excitement of these episodes is also due to the hard work of director David Maloney, who's always looking for action, interesting picture compositions, and good design. The real locations, filmed starkly, keep us thinking of war movies. Everything looks real, including toned-down costumes for the leads. Which makes the revelation of the aliens' lair as looking like something out of *Batman* (the height of design chic at the time) even more exciting. There's a lot of money onscreen here, two or three stories' worth. For that reason, and perhaps because 1960s design has aged better than 1970s, everything feels very modern and widescreen, unlike the dull powercutness of the stories that followed.

The design even adds a layer of story, in that there's obviously something going on with the aliens' eyes. They use monodes and other visual aids to hypnotise, several of them seem to need glasses and other means of eye protection, their guards wear visors that narrow their field of view, and, amongst a design scheme that even goes into the matter of the aliens' written language, we're encouraged to think of their whole technology as being something to do with the visual sense. Without the script mentioning it.

The central idea of *The War Games* is so good that Terrance Dicks, when called upon to write *The Five Doctors*, uses the same plot but ups the scale by one, making the Time Lords responsible for what they once condemned. Which would have pleased Malcolm Hulke as another metaphorical depiction of (in)human nature.

And is it me, or is one of those faces offered to the Doctor by the Time Lords black?

**T**he *War Games* is generally well-regarded by fandom, but for all the wrong reasons. The prehistoric, 'classic or turkey' view of Doctor Who history sees it as one-and-a-half final episodes doing big things (introducing the Time Lords, regenerating the Doctor), given weight by eight-and-a-half episodes of ballast. As if a two-parter wouldn't have been grand enough. Never mind the quality, feel the width. But the ending is actually the smallest part of an excellent serial, continuing the high quality of Season Six (so much more innovative and exciting than the repetitive Season Five).

The *War Games* deals with soldiers from Earth's past as if they were Doctor Who monsters. Redcoats are regarded as equally familiar to the audience as Cybermen. The intention seems to be to land the Doctor in the middle of an animated Airfix models catalogue, or an issue of *Victor*, where the military history of the planet is pinned down and listed, turned into a series of familiar conflicts, to be rehearsed with model soldiers in the playground. Wouldn't it be good if these Romans could fight these Roundheads? The villains are, not for the first time in Doctor Who, the very little boys who are watching.

So it's an adventure in a history that doesn't get explained, that doesn't require a pause for a lecture. Looking at the size of it, knowing the circumstances of construction, you'd think it'd be a repetitive runaround, but there's hardly any padding at all, and whenever things look like they're going to slow down, there's a



## DWM ARCHIVE

DWM 232

## COMMISSIONING

Mon 23 Dec 68 Doctor Who and the War Games scripts commissioned for Fri 24 Jan 69 delivered  
Mon 30 Dec 68 (Episode One),  
Mon 6 Jan 69 (Episode Two),  
Mon 20 Jan 69 (Episode Three),  
Fri 7 Feb 69 (Episode Four),  
Mon 10 Feb 69 (Episode Five),  
Sat 15 Feb 69 (Episode Six),  
Sat 22 Feb 69 (Episode Seven),  
Fri 28 Feb 69 (Episode Eight),  
Fri 7 Mar 69 (Episode Nine),  
Mon 10 Feb 69 (Episode Ten)

## PRODUCTION

Sun 23 Mar 69 Sheepcot Rubbish  
Tip, Brighton, E Sussex [Machine Gun Nest/1917 First World War Area]  
Mon 24 Mar 69 Sheepcot Rubbish  
Tip [No Man's Land A]  
Tue 25 Mar 69 Sheepcot Rubbish  
Tip [No Man's Land B]  
Wed 26 Mar 69 Sheepcot Rubbish  
Tip [No Man's Land F/ Machine Gun Nest/Scottish Moorland]  
Thu 27 Mar 69 Seven Sisters  
Country Park, Exceat, E Sussex  
[Countryside/Wooded Heathland/Roman Zone]  
Fri 28 Mar 69 Underhill Lane,  
Clayton, W Sussex [Country]  
Sun 30 Mar 69 Westland and  
Church Only Road, West Dean, E  
Sussex [Hillside/Road/Country  
Road; Eastbourne Waterboard  
Road, West Dean [Chateau  
Grounds/Clearing]  
Mon 31 Mar 69 High Park Farm,  
Exceat, E Sussex [Country Road];  
Underhill Lane [Country Road]  
Tue 1 Apr 69 Birling Manor Farm,  
East Dean, E Sussex [Execution  
Yard/Military Prison/Crimean  
War Zone]  
Thu 3 Apr 69 Ealing Film Studios  
Stage 2: Screw from Locke's  
gun/Box forms itself/Doctor's face  
on screen  
Fri 11 Apr 69 Television Centre  
Studio 4: Episode One  
Fri 18 Apr 69 Television Centre  
Studio 4: Episode Two  
Fri 25 Apr 69 Television Centre  
Studio 4: Episode Three  
Fri 2 May 69 Television Centre  
Studio 4: Episode Four  
Thu 8 May 69 Television Centre  
Studio 4: Episode Five  
Thu 15 May 69 Television Centre  
Studio 8: Episode Six  
Thu 22 May 69 Television Centre  
Studio 1: Episode Seven  
Thu 29 May 69 Television Centre  
Studio 8: Episode Eight  
Thu 5 Jun 69 Television Centre  
Studio 6: Episode Nine  
Thu 12 Jun 69 Television Centre  
Studio 8: Episode Ten

The Doctor's party are escorted out of no-man's land and into the British trenches. © BBC

"You and I both know that time is relative..." A tearful farewell to Zoe and Jamie. © BBC

## RADIO TIMES

Sat 19 Apr 69 Episode One: The Doctor, Jamie and Zoe arrive back on Earth – but find that they are caught up in the terrifying events around them.

Sat 26 Apr 69 Episode Two: The Trio are caught up in the turmoil of war. The Doctor is condemned to die, Jamie and Zoe prisoners. Soon the Doctor and his friends find themselves facing a new and unexpected terror.

Sat 3 May 69 Episode Three: Now hunted fugitives, the trio with their new friends make their escape across a landscape which seems to be full of enemies. The Doctor finds himself before the greatest danger of all.

Sat 10 May 69 Episode Four: Jamie and Jennifer find an unexpected ally. The Doctor and Zoe meanwhile find themselves at the centre of the mystery.

Sat 17 May 69 Episode Five: Zoe is a prisoner in the hands of the murderous Aliens – and the Doctor is hunted as he tries to rescue her. Jamie tries to persuade the Resistance men to help the Doctor – at the risk of their own lives.

Sat 24 May 69 Episode Six: The trio and their resistance allies try desperately to escape from Alien Control. At the last minute the Aliens use a new and terrible weapon against them.

Sat 31 May 69 Episode Seven: The Doctor and his friends are hunted across the time zones, but an old enemy is waiting for them and they fall into his hands once again.

Sat 7 Jun 69 Episode Eight: The Resistance mount a rescue attempt which ends in disaster, and the Doctor learns the terrible purpose of the War Games.

Sat 14 Jun 69 Episode Nine: The Doctor's life is in danger, not only from the Aliens but from the Resistance men who feel he has betrayed them. He has one chance to defeat the Aliens and end the War Games – but to take it means risking recapture by his own people – the all-powerful Time Lords...

Sat 21 Jun 69 Episode Ten: The Doctor faces the greatest peril of all. He is being remorselessly hunted down by his own people, the dreaded Time Lords, who want to bring him to trial. This could mean the end of the Doctor's freedom – perhaps the end of his very existence.

David Savile and Jane Sherwin as Lieutenant Carstairs and Lady Jennifer Buckingham. © BBC



## ARCHIVE EXTRA

● Malcolm Hulke and Terrance Dicks had written together on many occasions in the past for series such as *The Avengers* and *Crossroads*; they still lived close to each other and Hulke typed most of the script because he was a very fast touch typist.

● Dudley Simpson was booked to score the serial on Monday 17 March 1969; this would include two recording sessions at the Radiophonic Workshop.

● Friday 25 April 1969: For Episode Three, the opening episode caption was superimposed over the film sequence of the Romans

staring at the spot where the ambulance had vanished.

● Thursday 15 May: Episode Six opened with a new version of the reprise sequences, after which the episode number was superimposed over a shot of the alien guards moving the prisoners' away.

● Thursday 12 June: On the recording of Episode Ten, the episode number caption was superimposed over a studio shot of the Doctor, Jamie and Zoe crawling into the TARDIS control room with the artists simulating slow-motion.



● Wednesday 20 May 1971: The serial was cleared for wiping from its original videotapes.

● Australia screened the serial from May to August 1971 (with minor cuts to the fight sequence in Episode Four) and repeated it in April/May 1972. New Zealand screened it for the first time from September 2000. Episode Ten was shown as part of UK Gold's *Doctor Who Weekend* on Saturday 20 November 1993.

● The reprint of Malcolm Hulke's novelisation as *Doctor Who – The War Games* was issued in April 1990. A phone card depicting the serial was issued by Jondar International Promotions around 1995. Sound effects and backgrounds including the Alien Control Centre, the Time Zone, the SIDRAT dimensional control, the War Lord's arrival, the Doctor's silver box and the Time Lord Court were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years* issued in May 2000 by BBC Music. The serial was reissued on videotape by BBC Worldwide as part of the *Doctor Who: The Time Lord Collection* boxed set for WH Smith in September 2002.

● In the Cast section, Jane Sherwin is credited as *Lady Jennifer Buckingham* on Episode One, *Lady Jennifer* on Episodes Two to Four and *Jennifer* on Episode Five; David Savile is credited as *Lieutenant Carstairs* on Episode One, *Lieut Carstairs* on Episodes Two and Three and *Carstairs* for Episodes Four to Nine. In the Extras section, Alastair Meldrum was omitted as a Resistance Man. In the Credits section, Arthur Howell was the *Fight Arranger* on Episode Six, uncredited.

# FURTHER ADVENTURES BOOKS

With many of his on-screen adventures lost, and rumoured to be nigh-impossible to write for, can the Second Doctor ever be more than a novel nonentity? Matt Michael enters the land of fiction to look at the authors who haven't got a second to lose ...

**T**he Troughton Era isn't real. It exists only in the collective imagination – the race memory – of fandom. With only a fraction of his episodes still existing in the BBC archives, we're forced to look to thumb-nail-sized telesnaps and crackling audios to try to get a feel for this most elusive of Doctors. Perhaps this is why so few authors have turned their hand to Troughton. In the nine years since the *Missing Adventures* were launched, only four Virgin novels and six BBC books have focused on the Second Doctor, and in one of those he was made to share the limelight with his louder, scene-stealing fourth incarnation. He has fared rather better in short story form, with at least one entry in each of the officially sanctioned anthologies. However, he is still the least visible, the least well known of the eight Doctors.

Partly this is because fandom's nostalgic collective imagination is rather undermined by the disappointing reality of many Troughton serials. Of the supposedly all-conquering triumvirate of Second Doctor bona-fide classics (*The Evil of the Daleks*, *The*

son reinforced by his notorious reticence in discussing the role with interviewers. The lines could have been spoken by anyone, as they are so nondescript. It took Troughton's genius to transform the flat, printed-page Doctor of the scripts into the capricious, hyperactive pixie we see on screen. Each facial expression, each wringing of the hands adds another nuance to the character, and the reverse-standards conversion required to translate this back into print is almost unachievable. What tosh. Quite apart from gravely insulting the scriptwriters, are we supposed to believe that,

ponders the possibilities of altering history.

In fact, the characterisation of the Second Doctor is one of the plus points of these books. Possibly because of the "hard to write for" mantra, the authors seem to have taken more time to nail him down. Both Steve Lyons and Justin Richards are at pains to describe in detail exactly what he is doing, be it sitting on a sandwich in *Dreams of Empire*, or disguising himself as a pantomime dame in *The Murder Game*. None of the authors turns in a really duff take on the character, and most have a reasonable stab at suggesting what Gareth Roberts describes in DWM 322 as "the constant

struggle between the secretive mystery man and the panic-stricken clown". Roberts also points out that this Doctor's character changes depending upon the seriousness of the situation he is facing – the mask of the Cosmic Hobo slips when he is confronted by the evil of the Dalek Emperor or the War Chief, or the impassivity of the Time Lords at their most godlike – and who his companions are. He is the maiden uncle to Polly



## WITH A LITTLE HELP FROM MY FRIENDS

*Tomb of the Cybermen* and *The Web of Fear*), only one still exists, and when that turned up its staunchest proponents fell into an embarrassed silence. The Troughton years were, on the whole, more innocent than either the hard-nosed Hartnell Era, with its historical massacres and companions dropping like flies, or the socially-aware Pertwee Era, with its tales of oppressed miners and racial abuse. Most Troughton stories unfold in the vaguely hi-tech, vaguely near future. They are stories of heroic WASP humans (bar, perhaps, one treacherous rotter) besieged by heinous monsters, black and white in more than one sense. This simplicity does not lend itself to Virgin's attempts at gritty realism, or the BBC's desire to stretch the format.

Partly the Second Doctor's low visibility comes down to the fact that so many people claim he is difficult – nigh impossible – to write for. This is one of those hand-me-down homilies whose genesis is lost in the mists of time. Nobody knows who first said it, but everyone assumes it must be true. The story goes that Troughton's Doctor is entirely a product of the actor's craft, an impres-

sario for example, Tom Baker's distinctive intonations and mannerisms came from the scripts? Was Peter Davison's slightly pained expression lovingly inserted into each story by Eric Saward? The truth is that each Doctor's character is the result of collaboration between the writer, producer, director and actor, and, in this respect, the Second Doctor is no different from any other. Given the number of "Oh my word" and "giddy aunt" catch-phrases that distinguish Troughton's portrayal, one could argue that he is one of the easier Doctors to imitate. And, rather uniquely, we're actually privy to the Second Doctor's thought processes – we hear him thinking as a sort of aside in both *The Moonbase* and *The Mind Robber*, a point picked up by Steve Lyons in *The Final Sanction*, which features a lengthy internal monologue in which the Doctor

and Victoria, the schoolboy pal of Jamie, and the intellectual equal of Zoe. He never seems quite sure how to relate to Ben, and spends less time with him than his other companions. Given these symbiotic relations, it's worth looking at each Doctor/companion combo in turn to see how (if at all) they shed light on the mop-topped man of mystery.

The first novel to feature the Second Doctor, from the character's point of view at least, is Gary Russell's *Invasion of the Cat-People*. In the preface to this book (in which, disturbingly, given he is producer of the audio adventures, Russell says he has a total ignorance of anything to do with sound), the author states that the plot was largely written by the characters. The novel focuses on Polly, introducing her surname and generally

fleshed out a disappointingly under-utilised companion. It's also a very traditional read, which tries hard to capture the feel of Season Four with its Earth animal monsters (think Macra and Fish People), and a Doctor who is very much the dangerous clown of *The Power of the Daleks* and *The Highlanders*, forgetting why he's tied a knot in his hanky, and tricking the psychic Tim into destroying himself. *The Murder Game* is even more "trad", adopting the base-under-siege formula, having the Doctor in drag as *The Highlanders*, and introducing a race of implacable, armoured villains. The author tries to redress the rather shoddy onscreen treatment of Ben and Polly, playing on their will-they/won't-they relationship. At its heart, though, *The Murder Game* is a comedy (having the Doctor

ions. It's also noteworthy for giving us an insight into what Ben and Polly really thought of James Robert McCrimmon.

The Second Doctor and Jamie, of course, go together like Morecambe and Wise. After his arrival in *The Highlanders*, Jamie quickly went on to usurp both Ben and Polly in the affections of the Doctor. It's not hard to see why. He's the ideal companion for this Doctor: he's loyal, trusting and can relate to the Doctor on a very simplistic, childish level. They're playground chums – the Doctor is the mischievous joker who leads Jamie into trouble, Jamie is the dependable plodder who can drag the Doctor back down to earth. His introduction immediately changes the dynamic of the TARDIS crew. Ben feels threatened – Jamie is a rival

## THE SECOND DOCTOR HAS A MORBID FEAR OF GETTING TOO INVOLVED AND SLIPS AWAY ONCE THE WORK IS DONE

play the part of Ben's fiancée for the purposes of the eponymous game) rather than a serious attempt to take on and update the hackneyed formula of base-under-siege. Other than its villains, it has nothing in common with Lyons' much more sober *The Final Sanction*.

**T**he third Ben and Polly novel, Jon de Burgh Miller's *Dying in the Sun* is far from being traditional. It's one of those Past Doctor Adventures that takes the TARDIS crew and pitches them into a totally unfamiliar environment. Again, Ben and Polly are the focus of the book, and Miller really tries hard to get under their skin and into their relationship. What is particularly notable about *Dying in the Sun* is not its plot, which fizzles out towards the end, but its treatment of the Doctor. Miller suggests that the Second Doctor is unwilling to see things other than in the most simplistic terms. He has a morbid fear of getting too involved on a personal level, which is why he slips away from the scene once his work is done, and why he seems to relate to his companions only in a very child-like fashion. While this may be reading too much into the fact that this Doctor doesn't indulge in the sort of valedictory speeches of his successor, it is food for thought, and is by far and away the most interesting aspect of this lop-sided novel.

All this talk of Ben and Polly brings us to what is probably their finest hour in any format, Paul Grice's beautiful short story *Mondas Passing*, set 20 years after *The Faceless Ones*, sees the couple meeting on New Year's Eve 1986, at precisely the moment that their younger selves are battling the Cybermen at the South Pole. A meditation on the transitory nature of life and love, a laying to rest of old ghosts, and (on a less highbrow level) a firm answer to the will-they/won't-they question, this is the equal of any Doctor Who story in asking what effect time-travel has on the Doctor's compan-

for Polly's affection and, because he's less cynical and questioning, the favourite nephew of the Doctor. This conflict, touched upon in *Mondas Passing*, sadly remains an under-exploited vein. In *The Roundheads*, so far the only book to feature this particular Doctor/companion combo, it briefly rears its head. But the book is a Boy's Own adventure historical in the tradition of *The Smugglers* and *The Highlanders* (right down to Ben's nautical escapades), and although it perfectly captures the carefree, cavalier (pardon the pun) attitude of this Doctor, it is less interested in exploring the tensions that exist in the TARDIS crew.

With the departure of Ben and Polly, and the arrival of Victoria, the TARDIS dynamic changes again. Jamie is the protective older brother to Victoria, while the Doctor takes the role of foster parent. The cumulative effect of introducing two companions from history at the same time as the production team was moving towards a single type of story – the base-under-siege – is to further simplify the format. Season Five plays out on a single note, with the variety of locations and time periods of previous seasons dumped in favour of a glut of serials set in Earth's future, and with the most innocent and child-like TARDIS crew. Fortunately, the novel authors have been more adventurous than the scriptwriters, and have largely abandoned the base-under-siege formula in

**Boys Own Story:** "Mischievous joker" Second Doctor and "dependable plodder" Jamie McCrimmon plan another spiffing wheeze. Possibly. © BBC







favour of something more imaginative. Dave Stone's *Heart of TARDIS*, a multi-Doctor story that also features the Fourth Doctor and the First Romana, deposits the Second Doctor, Jamie and Victoria in the suspiciously familiar Midwestern town of Lychburg. Although the Fourth Doctor features more prominently, it's the Second Doctor who gets all the best scenes. He is locked out of the TARDIS is priceless, and his self-confessed love of comic books rings absolutely true to the character. Stone also takes time to flesh out Victoria, punctuating the action with entries from her journal, and suggesting that she's more than just a repressed Victorian cliché. It's the same approach that Mick Lewis takes in *Cambri Rock*, a gory horror that would have had Mary Whitehouse spontaneously combusting in self-righteous indignation had it ever appeared on screen. Coming from a time when Britannia ruled the world through fair means and foul, Victoria is shocked to recognise something of the British Empire in the harsh imperialism of the Indoni. Again, the author is at pains to suggest she is more than the bed-wetting wimp we saw on TV.

*Dreams of Empire*, a straightforward action adventure from Justin Richards, adds little to the main characters, but it does present another perfect take

## THE SECOND DOCTOR'S SELF-CONFESSED LOVE OF COMIC BOOKS RINGS TRUE TO HIS CHARACTER



on the Second Doctor, nailing not only his whimsy, but his manipulative side as well. It even indulges in some base-under-siege action complete with murderous robots. As such, it's probably the most honest and accurate rendition of the era in print. *Twilight of the Gods*, on the other hand, is a complete mess. It's the sequel no-one was waiting for. The Web Planet was painful enough the first time around. Who cares how the Menoptera fly? Worst of all, at the end of the book the Doctor proceeds

Grey haven? In addition to their fix with Sontarans in Seville in *The Two Doctors*, post-trial possibilities are endless for the Second Doctor and Jamie. © BBC

to give the rival factions a speech of Shakespearean proportions, urging them to be nice to each other. It's trite, out of character, and deeply tedious. Which is true of the book as a whole.

**T**hings improve for *The Dark Path*. Although the need for a Master (or Koschei, as he's known here) origin story is questionable, *The Dark Path* at least gives us something more than typical "hero and friend fight, friend falls into lava pit and comes out a supervillain" style plot typical from any number of comic books and (we're led to believe) the *Star Wars* prequels. And it's fitting that the era that introduced the Time Lords and UNIT should also bring in the third mainstay of the Pertwee years. Though *The Dark Path* falls into the same trap as many of McIntee's other books, relying far too heavily on *Star Trek* space opera and the ongoing war between Tzun and Veltrochni, it's a sound enough story, and it's nice to have Jamie written by a Scot for once. Victoria's moral quandary – offered the chance to destroy Skaro and save her father – rounds off the character's development in these novels, her increasing independence setting up her departure in *Fury from the Deep* far more competently than was done on screen.

Season Six is, rather unfairly, often seen as the poor relation of the Troughton years. However, it offers much more variety than its predecessor, seeing a welcome return of good old-fashioned Hartnell values. *The Dominators* is a re-tread of the first Dalek story, and *The Mind Robber* is the most surreal serial since *The Celestial Toy-maker*. At the same time, Season Six looks forward to the following era, with *The Invasion* setting up the format for the next three years, and *The Space Pirates* introducing the futuristic allegory that would be perfected by Malcolm Hulke. Zoe also makes a

welcome change from previous girl companions. For once, the Doctor has an intellectual equal to deal with. As Gareth Roberts observes, it is through Zoe that we learn most about the Second Doctor. They can discuss problems together, rather than relying on the Doctor's knack of improvising a last-minute solution. Sadly, thus far the Season Six novels have failed to capitalise on this potential. In *The Final Sanction*, Zoe is separated from the Doctor at the outset, and the book revolves around the Doctor's attempts to rescue her from the doomed Selachian home planet without fracturing the web of time. *The Menagerie*, an apt name for a dull collection of monsters and non-descript villains, is more concerned with Jamie's fumbling romance than Zoe's experiences in a freak show. Andrew Cartmel's recent Telos novella, *Foreign Devils*, fails to throw much light on the Season Six TARDIS crew, feeling more like *The Talons of Weng-Chiang* than a Troughton story, and featuring Zoe at her most annoyingly snooty. Even

# PAPERBACK WRITER

Matt Michael presents his bluffer's guide to the Second Doctor book adventures ...

## INVASION OF THE CAT PEOPLE

Written by Gary Russell  
Set Between *The Power of the Daleks* and *The Highlanders*  
Puss in Boots on acid, as giant cats threaten to destroy the Earth

## THE MURDER GAME

Written by Steve Lyons  
Set Between *The Power of the Daleks* and *The Highlanders*  
Agatha Christie in space, as the Doctor, Ben and Polly become embroiled in mysterious events aboard a space station

## DYING IN THE SUN

Written by John de Burgh Miller  
Set Between *The Power of the Daleks* and *The Highlanders*  
The Doctor, Ben and Polly arrive in Hollywood to try to disprove the theory that the Americans can't do Wha

## THE ROUNDHEADS

Written by Mark Gatiss  
Set Between *The Macra Terror* and *The Faceless Ones*  
The Second Doctor's cavalier attitude to history lands him in trouble, Interregnum style

## HEART OF TARDIS

Written by Dave Stone  
Set Between *The Tomb of the Cybermen* and *The Abominable Snowmen*  
The Doctor, Jamie and Victoria arrive in a town caught in a parallel dimension

## COMBAT ROCK

Written by Mick Lewis  
Set Between *The Ice Warriors* and *The Enemy of the World*  
Cannibal Holocaust, only even more gory

## DREAMS OF EMPIRE

Written by Justin Richards

Set Between *The Ice Warriors* and *The Enemy of the World*  
Imagine the musical Chess, but set in space and with robots. It might be a bit like this

## TWILIGHT OF THE GODS

Written by Christopher Bulis  
Set Between *The Web of Fear* and *Fury from the Deep*  
"Return to the Planet of the Pantomime Ants"

## THE DARK PATH

Written by David A. McIntee  
Set Between *The Web of Fear* and *Fury from the Deep*  
The Doctor is shocked by the revelation that his old friend the Master has a name that sounds like a sneeze. No wonder the man turns bad

## FALLEN ANGEL

Written by Andy Lane  
Set Between *The Invasion* and *The Kratons*  
The Doctor meets a gentleman thief by the name of Fallen Angel [Decalog]

## PLEASE SHUT THE GATE

Written by Stephen Lock  
Set Between *The Kratons* and *The Seeds of Death*  
The Doctor tries to clear up the mess he's left on Mars before the Mars Lander arrives [Short Trips and Side Steps]

## THE FINAL SANCTION

Written by Steve Lyons  
Set Between *The Seeds of Death* and *The Space Pirates*  
The Doctor must rescue Jamie and Zoe from the doomed Selachian homeworld without interfering with established history. Tricky ...

## UOARTH OF FEAR

Written by Gareth Roberts  
Set Between *The Seeds of Death* and *The*



*Space Pirates*  
The TARDIS nearly crashes into a space hotel [Decalog 2]

## THE MENAGERIE

Written by Martin Day  
Set Between *The Space Pirates* and *The War Games*  
Jamie gets his wee end away, Zoe joins the circus and the Doctor steals some fizzy drinks

## FOREIGN DEVILS

Written by Andrew Cartmel  
Set Between *The Space Pirates* and *The War Games*  
The Doctor and co are caught in a mystery that connects Edwardian England and China

## ALIENS AND PREDATORS

Written by Colin Brake  
Set Between *The Space Pirates* and *The War Games*

The Doctor, Jamie and Zoe are confronted by the mysterious Guardians [Decalog 3]

## UPIC

Written by Tara Samms  
Set Between *The Space Pirates* and *The War Games*  
The Doctor is approached by a galactic double-glazing salesman [More Short Trips]

## WAR CRIMES

Written by Simon Bucher-Jones

Set During *The War Games*, Episode Ten  
The Doctor, Jamie and Zoe are on the run from the Time Lords [Short Trips]

## PLAYERS

Written by Terrance Dicks  
Set During "Season 6B" (Second Doctor segment)  
The Doctor re-visits World War One

## MOTHER'S LITTLE HELPER

Written by Matthew Jones  
Set During "Season 6B"  
The Doctor rescues a small boy with psychic powers [Short Trips]

## SCIENTIFIC ADVISOR

Set During "Season 6B"  
The Doctor becomes continuity adviser on the film of *The Invasion* [More Short Trips]

## REUNION

Written by Jason Loborik  
Set During "Season 6B"  
The Doctor investigates a time distortion in the London Underground [Short Trips and Side Steps]

## MONDRA'S PASSING

Written by Paul Grice  
Set many years after *The Faceless Ones* in 1986, a middle-aged Ben and Polly meet in a hotel room as their younger selves battle the Cybermen at the South Pole [Short Trips]

the Second Doctor short stories, which are almost exclusively set during Season Six, have added little, with only Gareth Roberts' *Vertex of Fear* going into any real detail in its examination of the Doctor's turbulent relationship with Miss Heriot.

On the whole, the Second Doctor novels are an enjoyable bunch. There are really only two outright failures among them, and plenty of successes. Although Jamie and Zoe have gained little, Ben and especially Polly and Victoria have been lovingly fleshed out. However, although the authors have managed to capture the feel of the era, and evoke the onscreen persona of the Doctor, they have still failed to get to the bottom of his character. These books add snippets of information – the Doctor's love of snow and his nostalgia for the commanding presence of his first incarnation – but go no further. This can be explained by the tight continuity that exists between the onscreen exploits of Troughton's Doctor. Many stories segue into one another, there are few gaps in which to set missing adventures, and none at all that offers the scope for a Sixth Doctor-style reimagining. Not

unless you are prepared to think laterally, that is. "Season 6B" was first posited the authors of *Virgin's The Discontinuity Guide* to explain some of the inconsistencies in Troughton's appearances in *The Fixations* and *The Two Doctors*. The book suggests that the Doctor was not exiled to Earth immediately after his trial at the end of *The War Games*. Instead, he became an agent of the Time

making of a film of the Cyberman invasion of London, and *Remain*, in which he investigates a time distortion.

However, it is in the Sixth Doctor novel *Players*, that "Season 6B" is canonised by the Pope of Doctor Who authors, Sir Terrance Dicks. In a lengthy introductory sequence, a post-trial Second Doctor returns to the First World War. So far there hasn't

## A POST-TRIAL SECOND DOCTOR COULD ENJOY THE SAME RENAISSANCE AS THE POST-TRIAL SIXTH ...

Lords, a sort of galactic trouble-shooter, willingly fulfilling the role his next incarnation had to be coerced into. This theory has since been eagerly seized on by writers keen to grant the Second Doctor an extra lease of life. In Matt Jones' short story *Mother's Little Helper*, a grey-haired Second Doctor seeks out a young boy in danger. Other short stories set during this gap include *Scientific Adviser*, a fun piece in which the Doctor advises on

been a full-length novel set in this space, but, given the BBC's increasing willingness to side-step strict continuity, it seems only a matter of time. Indeed, if the Second Doctor is to enjoy the same renaissance the Sixth Doctor has experienced in his post-Trial novels, and if authors are really going to get to the nub of his character, this is the only workable gap. Perhaps then we may finally be able to solve the enigma of the Second Doctor.

# Further Adventures Comics

As much Rambo as hobo, the trigger-happy Second Doctor of the 1960s comic strips was never short of guns and gadgets. John Ainsworth dodges the bullets and prepares for pulp fiction ...

Following William Hartnell's transformation in to Patrick Troughton in episode four of *The Tenth Planet* on 29 October 1966, the comic strip incarnation of the Doctor also made the change. Naturally, we never actually got to see the regeneration process itself in the comic strip, and nor was any mention made of it. Nevertheless, in the first instalment of *The Extortioner* in issue 784 of *TV Comic* – some two months after the final episode of *The Tenth Planet* – the Doctor's likeness became that of Patrick Troughton. Well, vaguely ...

Of course, it will come as no surprise to learn that the Doctor's numerous comic strip adventures over the next three years would have little in common with the stories shown on television, despite the fact that familiar friends and foes from the TV series would be prominently featured. TV

once the Fourth Doctor's adventures were underway, Canning returned to illustrate the strip until its final appearance in the comic.

The only other artist to work on the Second Doctor strips was Patrick Williams who illustrated a few of the *Annual* and *Holiday Special* stories. Williams, who had also illustrated the Doctor Who Sky Ray Ice Lolly cards, had a cruder style than Canning and did himself no favours by consistently drawing Daleks with only one indicator light on their domes rather than two!

Characterisation was never a strong point of the *TV Comic* Doctor Who strips but, as it had on television, the Doctor's character also altered after his change of face. No lovers of subtlety, the *TV Comic* writers' interpretation of the Second Doctor had more in common with Norman Hunter's bumbling Professor Branestawn, inventing one ill-fated contraption after another. The strip stories

proclaims to his companion, "We've hit the big time, Jamie!" and proceeds to have his invention mass-marketed to households across the world. He does at least agree to give all his profits to charity.

As well as his own inventions, the Doctor is seen to use a huge variety of gadgets to defeat his enemies – this was the late 1960s after all, and James Bond had made quite an impact on popular culture. The *TV Comic* Second Doctor would never set foot outside the TARDIS without his trusty utility belt strapped around his midriff. Apparently the pockets and pouches of this amazing belt were, like the TARDIS, bigger on the inside than the outside, as the Doctor was fortuitously able to produce just the right device to save both he and his companions from whatever kind of peril that they were currently facing. These included: a laser beam cigarette lighter in *The Extortioner*; smoke bombs and an 'electrical lightning simulator', both in *Egyptian Escape*; and a 'magnetic pull detector' in *The Faithful Rocket Pack*.

One gadget, which the Doctor utilised on many occasions, highlights a significant difference between the strip Doctor and his TV counterpart:

## monster mash



Comic was, after all, aimed at younger children and although these same children may have watched and enjoyed *Doctor Who* on TV, it was clearly editorial policy at *TV Comic* to keep the tone and spirit of the Doctor Who strip more in line with the cartoon and puppet-based stories featured elsewhere in the weekly paper.

John Canning, who had picked up the reins as artist for the later First Doctor strips, continued to be responsible for drawing *Doctor Who* and would go on to illustrate all of the weekly Second Doctor strip stories as well as several of the strips in the *TV Comic Annuals* and *Holiday Specials*. In fact, Canning would remain as artist on the strip for the initial adventures of the Third Doctor, only relinquishing the position once the strip made the transfer from *TV Comic* to the new *Countdown*. However, Doctor Who would return to *TV Comic* in the future and,

would frequently begin with the Doctor and his hapless companions trying out the Doctor's latest gadget which would inevitably land them (often literally) in a sticky situation from which they had to extricate themselves. The Doctor's inventions included an 'exploration truck'

his trusty laser pistol. Whereas the TV Doctor made a point of never carrying weapons, the strip Doctor would not hesitate to whip out his deadly gun and dispatch his attacker in a blaze of fiery death. The now legendary war cry of "Die, hideous creature, die!" was uttered by the Doctor as he sent a giant spider to its grave in *Master of Spiders* and many other creatures would follow in its path.

Also at odds with the TV series, the strips frequently inferred that the Doctor was human, even going so far as to claim that he is 'British' in *Egyptian Escape*. However, just to reassure you that he was indeed meant to be the same character, the strip Doctor is frequently seen to be sporting his stovepipe hat (even though it quickly disappeared from the TV series) and even plays his recorder occasionally – though quite why he's so keen to become the manager of a pop group in *The Electrolas* is something of a mystery. Perhaps it was the *TV Comic* writers' attempt to make the Doc hip and trendy?

## TV COMIC'S SECOND DOCTOR NEVER SET FOOT OUTSIDE THE TARDIS WITHOUT HIS UTILITY BELT AND LASER GUN!

in *Jungle Adventure*, a 'pedal copter' in *Attack of the Daleks*, a 'travel bug' in *Return of the Witches*, and an indestructible car made from the same materials as the TARDIS in *Car of the Century*! At one point, in *Martha the Mechanical Housemaid*, after inventing a robotic maid to do housework, the Doctor

At the start of the Second Doctor's travels he is still accompanied by his 'grandchildren' John and Gillian, who had come aboard the TARDIS at the very start of the First Doctor's *TV Comic* strip adventures. Apparently oblivious of, or at least unconcerned by their grandfather's change of identity,



John and Gillian continued to be chipper and optimistic, regardless of the dire situations that the Doctor continuously landed them in. Daleks, Trods and Cybermen never seemed to faze them but when the Doctor is warned by a fortune-teller that he will soon face a new and frightening terror (which we later learn is the Quarks!) he decides to leave his grandchildren on the planet Zebadee where he enrolls them in the planet's university.

John and Gillian departed the Doctor's company in *Invasion of the Quarks!* and in the same adventure the Doctor lands the TARDIS in Scotland where he discovers his old friend Jamie McCrimmon in a tracking station. Jamie re-joins the Doctor on his travels, becoming the first companion from the TV series to be featured in the strip. Correspondence between TV Comic and the BBC survives for this era of the comic strip's production. In it we find that Terrance Dicks, who, at the time, was assistant script editor for the TV series, approved the *Invasion of the Quarks!* storyline on behalf of the BBC but wondered just exactly how and why Jamie came to be stationed at a tracking station!



## THE DOCTOR BETRAYS HIS AGGRESSIVE TENDENCIES IN HIS WORRYING REFERENCE TO THE 'TARDIS ARMOURY'

Comfortingly, the appearance of the TARDIS, both interior and exterior, remained faithful to the TV version. However, like the Second Doctor himself, the time/space machine wasn't always reliable. At the beginning of *The Zambis* the ship fails to fully materialise and the Doctor announces that it is in need of its six million mile service. This consists of a few drops of 'Miracle All Purpose Oil'

which the Doctor administers by lifting one of the main console's control panels like a car bonnet and pouring it in. However, even 'Miracle Oil' is apparently not sufficient to prevent the ship getting 'a flat battery' in *Jungle Adventure*.

In the strip stories we rarely saw more of the TARDIS interior than the control room, but in *Peril at 60 Fathoms* we see the Doctor make use of the

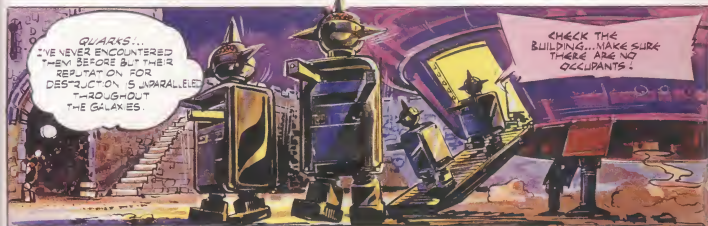
TARDIS airlock, the exit of which is on the roof of the police box. This is, in fact, a rare piece of continuity with a previous strip story, as we had seen the First Doctor use the same airlock three years previously in *The Underwater Robot*. And, in *Space War Two!* the Doctor once again betrays his aggressive tendencies when he makes a worrying passing reference to the TARDIS armoury!

The comic strip adventures of the First Doctor had seen the time-traveller and his grandchildren confronting a wide variety of aliens and villains. However, only once did they encounter

creatures that had appeared in the TV series: the Zarbi. This situation was to change with the introduction of the Second Doctor. After his first adventure, *The Extortioner*, came to an end, the strip went through a transformation. Now running for an unprecedented three pages rather than the usual two, the first page was in glorious full colour on the front cover of TV Comic. The reason for the strip's new high profile was revealed in its new title: no longer just Doctor Who but now Doctor Who and the Daleks!

For the next six months, the Doctor and his companions had to foil a never ending barrage of Dalek plots. These included the fatal firing of a giant exterminator at the Earth in *The Extremator*, and the mass production of an army of Daleks in *The Doctor Strikes Back*. The Doctor's first strip encounter with the Daleks also marked the return of the Trods, who had done battle with the First Doctor on two previous occasions. The robotic Trods were blatantly created as substitute Daleks but now that TV Comic had acquired the genuine article, the idea of having the two mechanical races confront each other must have proved irresistible, with *The Trods Ambush* being the result. This adventure would be the last time the Trods would appear in the weekly strip, though they did turn up for one more adventure in the 1968 TV Comic Annual, piloting their own space/time machine in *Pursued by the Trods*.

Despite the new title of the strip, not every adventure featured the Daleks, but they were never far away until half-way through *The Monsters from*





the *Past* when the strip became plain-old Doctor Who again and returned to its two page black and white format. Clearly TV Comic's license to use Terry Nation's creations had either expired or been withdrawn, possibly as part of Nation's plans to exploit his creations in Hollywood.

No doubt keen to retain a closer connection with TV Doctor Who, TV Comic acquired the rights to use the Cybermen, who effectively replaced the Daleks as the strip Doctor's regular foes. The introduction of the silver giants in the story, *The Coming of the Cybermen* almost lead to the strip's return to full colour. Bizarrely though, having gone to the trouble and expense of acquiring the rights to use the Cybermen in the strip, the TV Comic versions of the creatures were consistently depicted as they had appeared in their first TV story, *The Tenth Planet* and not as the rather more streamlined versions of *The Moonbase* and *Tomb of the Cybermen*. Presumably artist John Canning had only been given photographs from *The Tenth Planet* as reference for his art, though it does seem surprising that this was not noticed by either the BBC or the TV Comic editors and corrected at a later date.

In TV Comic the alien races fought by the Doctor almost always behaved in exactly the same manner and strove to achieve very similar aims – usually the destruction of Earth for no very good reason. This is particularly apparent in the characterisation of the Cybermen who show no sign of the cold, emotionless logic that so sharply defined them in the TV series. As with the Daleks before them, the strip Cybermen get angry with their subordinates, often rewarding them with death for failure as in *The Coming of the Cybermen*. In *The Cyber*

ONE OF OUR SQUADS HAS SPOTTED OUR ENEMY NEAR TO THE GIANT WEAPON! WE MUST TRAVEL THERE WITH ALL SPEED...

OH, NO! THEY'RE CLOSING IN ON THE DOCTOR!

LET'S HOPE THE DOCTOR GAINS CONTROL OF THE EXTERMINATOR BEFORE THE DALEKS CAN CAPTURE HIM!

HE'S GOT TO! THE SAFETY OF EARTH IS AT STAKE!

## THE ALIEN RACES WHO APPEARED IN TV COMIC ALWAYS WANTED TO DESTROY EARTH FOR NO VERY GOOD REASON

Empire, they even erect a monument to honour their leader, the Controller, whose high-office is denoted by the fact that he wears a rather fetching Cyber-capel!

In *Flower Power* the Doctor is alerted to the presence of the Cybermen by the discovery of Cybermats. The little silver creatures had had recently made their debut in the TV series in *Tomb of the Cybermen*. Obviously on a roll with the Cybermen, TV Comic entered into negotiations with the BBC for the rights to use more of the Doctor's TV enemies in

the strip. Keen to cash-in on what promised to be the next big thing in the Whoniverse, TV Comic acquired the rights to use those most fearsome of foes – the deadly Quarks!

It was this agreement between TV Comic and the BBC that would mark the only time that the comic strip would have any serious impact on the TV series itself. In a well co-ordinated piece of marketing, the Quarks made their strip debut at the same time as their TV debut in *The Dominators*. Almost immediately, TV Comic were contacted by the irate authors of said serial, Mervin Haisman and Henry Lincoln. Considering themselves to be the creators and therefore 'owners' of the Quarks, Haisman and Lincoln informed TV Comic that they had no right to use the Quarks in the strip without their permission.

Understandably concerned, TV Comic contacted the BBC but were reassured that the agreement that they had negotiated was indeed valid and that there was nothing to prevent the continued appearance of the Quarks in the strip.

However, TV Comic had also negotiated for the use of the Yeti in the strip – also a Haisman and Lincoln

creation from the TV stories *The Abominable Snowmen* and *The Web of Fear*. The BBC felt that, under the circumstances, it might be wise not to anger Haisman and Lincoln further and suggested to TV Comic that the proposed Yeti strip story be dropped. TV Comic concurred, but strip writer Roger Noel Cook, obviously keen not to waste the Yeti story which had already been written, simply replaced the Yeti with his own monster creations – the Ice Apes. However the BBC, clearly trying to calm the waters with Haisman and Lincoln, felt that the monster substitution would not in itself be sufficient to disguise the fact that the story had originally featured the Yeti. Despite the BBC's concerns, TV Comic did in fact go ahead with the Ice Ape story, entitled *Ice Cap Terror*.

Reading *Ice Cap Terror* today, it seems highly unlikely that anyone unaware of the rumour behind-the-scenes would suspect that this story had originally featured the Yeti. Maybe this is down to further revisions on the script but it seems more likely that the Yeti, had they appeared, would have been just as unlike their TV counterparts as the Cybermen and the Quarks. Had the issues with Haisman and Lincoln not arisen, would we have seen strip stories featuring the Yeti flying spaceships around the galaxy and threatening the Earth with destruction? We shall never know.

Meanwhile, back at the BBC, the unpleasant episode with TV Comic had put further strain on the relationship between the Doctor Who production office and Haisman and Lincoln. Unhappy with changes to their scripts made by series script editor, Derrick Sherwin – most notably the curtailment of *The Dominators* from six episodes to five – Haisman and Lincoln had insisted on the removal of their names from the credits and substituted instead the pseudonym 'Norman Ashby'. The issue



# THE GOOD, THE BAD AND THE UGLY

Rev up your rocketpack, pack your pistol and ready yourself for the Second Doctor's cosmic, comic adventures. "Die, hideous creature! Die!"

## THE STRIPS

### TV COMIC

- **THE ENTORTIONER** Issues 784 - 787
- **THE TRODS AMBUSH** Issues 788 - 791
- **THE DOCTOR STRIKES BACK** Issues 792 - 795
- **THE ZOMBIES** Issues 796 - 798
- **MASTER OF SPIDERS!** Issues 799 - 802
- **THE ENTERTAINER** Issues 803 - 806
- **THE MONSTERS FROM THE PAST!** Issues 807 - 811
- **THE TARDIS WORSHIPPERS!** Issues 812 - 815
- **SPACE WAR TWO!** Issues 816 - 819
- **EGYPTIAN ESCAPE!** Issues 820 - 823
- **THE COMING OF THE CYBERMEN** Issues 824 - 827
- **THE FAITHFUL ROCKET PACK!** Issues 828 831
- **FLOWER POWER!** Issues 832 - 835
- **THE WITCHES!** Issues 837 - 841
- **CYBER-MOLE** Issues 842 - 845
- **THE SABRE TOOTHED GOILLAS** Issues 846 - 849
- **THE CYBER EMPIRE!** Issues 850 - 853
- **THE CYBONS!** Issues 854 - 858
- **DR. WHO AND THE SPACE PIRATES!** Issues 859 - 863
- **CRA OF THE CENTURY!** Issues 864 - 867
- **THE JOKERS!** Issues 868 - 871
- **INVASION OF THE QUARKS** Issues 872 - 876
- **THE KILLER WASPS** Issues 877 - 880
- **ICE CAP TERROR** Issues 881 - 884
- **JUNGLE OF OOD!** Issues 885 - 889
- **FATHER TIME** Issues 890 - 893
- **MARTHA THE MECHANICAL HOUSEMAID** Issues 894 - 898
- **THE DUELISTS** Issues 899 - 902
- **ESKIMO JOE** Issues 903 - 906
- **PEARL AT 60 FATHOMS!** Issues 907 - 910
- **OPERATION WULFEN!** Issues 911 - 915
- **ACTION IN ENILE** Issues 916 - 920
- **THE MARK OF TERROR** Issues 921 - 924

- **THE BROTHERHOOD** Issues 925 - 928
- **U.F.O.** Issues 929 - 933
- **THE NIGHT WALKERS** Issues 934 - 936

### TV COMIC HOLIDAY SPECIALS

- **BARBARUS** (1967)
- **JUNGLE ADVENTURE** (1967)
- **RETURN OF THE WITCHES** (1968)
- **MASQUERADE** (1968)
- **THE CHAMPION** (1969)
- **THE ENTERTAINER** (1969)

### TV COMIC ANNUALS

- **ATTACK OF THE DALEKS** (1968)
- **PURSUED BY THE TRODS** (1968)
- **THE TIME MUSEUM** (1969)
- **THE ELECTRODES** (1969)
- **DEATH RACE** (1970)
- **TEST FLIGHT** (1970)



Two Second Doctor stories have been published since the initial run. All have been placed firmly inside television continuity and must be judged as adaptations of the TV series rather than a continuation of the TV Comic thread.

### • LAND OF THE BLIND

Story W. Scott Gray  
Art Lee Sullivan  
Doctor Who Magazine 224 - 226  
The Doctor, Jamie and Zoe land in the settlement of Denossus to discover that it is enclosed by a protective shield. Having taken the blame for a settler's attempt to deactivate the shield, the Vortexian overlords of Denossus sentence the Doctor to five seconds in the Speculum machine which will destroy his mind. However, the Doctor survives the experience and in the process discovers that the Denossus has been removed from its proper place in space and time by the Vortexian's and has in fact been floating in the space/time vortex for 20 years.

### • BRINGER OF DARKNESS

Story W. Scott Gray  
Art Martin Geraghty  
Doctor Who Magazine Summer Special 1993  
Taking a break from their adventures after their experiences in the London Underground, the Doctor, Jamie and Victoria discover a group of stranded Daleks that are building a distress beacon. Deciding the Daleks should be wiped out, the Doctor and Jamie investigate the beacon while Victoria distracts the Daleks with a firework display. By re-directing the beacon's electromagnetic pulse to ground level and activating it, the Doctor is able to wipe out the Daleks. Victoria, however, is appalled by the Doctor's ruthless actions and realises it will not be long before she wants to leave the TARDIS.

with TV Comic over who owned the rights to the writers' creations - the writers themselves or the BBC - proved to be the last straw. As a direct result, the proposed third Yeti story, which was already in early pre-production, was abandoned. So, you can blame TV Comic for the lack of any further appearances by the Yeti in Doctor Who!

Regardless of the concerns of Haisman and Lincoln, and with the blessing of the BBC, the Quarks became the premiere villains of the comic strip, even though they would never again appear in the TV series. The Cybermen, although yet to make their final appearance (on skis in Eskimo Joe), were somewhat sidelined.

In typical TV Comic style, the Quarks in the comic strip differed wildly from their TV cousins. In The Dominators it had been clearly established that the Quarks were the robotic servants of the flesh-and-blood Dominators. In the strip, however, the Quarks were a completely independent force who zipped through space on their missions of conquest in little flying saucers. The Quarks' diabolical plans were even more barmy than those of the Cybermen and the Daleks. Most notably, hell-bent on eliminating

the Doctor and Jamie, the Quark leader utilises giant wasps to extract his revenge. At the close of The Killer Wasps, following the failure of this cunning plan, and perhaps realising that as diabolical schemes go it was a bit on the poor side, the Quark leader comments to one of his subordi-

nates, "We shall have to develop something more deadly than giant wasps." Quite.

Later, in The Duellists, the Doctor finds himself on a planet whose human colonists have chosen to live their lives in the style of Regency gentry. After a squad of Quarks are whittled down to just one,

## THE CYBERMEN AND QUARKS OF THE TV COMIC STRIPS DIFFERED WILDLY TO THEIR TELEVISION ALTER-EGOS



the Doctor finds that he is obliged to face off with his robotic opponent in a pistols-at-dawn duel.

The final appearance of the Quarks was in the 1970 TV Comic Annual story, Death Race. Taking part in a veteran car rally on Earth in the year 2053, the Doctor finds himself being pursued by a passing Quark who has hijacked a motorway patrol vehicle. The illustration of a gun-toting Quark exclaiming "Follow that car" is a moment of fantastical melodrama that has to be seen to be believed.

Of course, the strip Doctor did encounter a great many monsters and villains who (perhaps mercifully in some cases) had never been encountered by the Doctor on television. As well as the previously mentioned Trods and Ice Apes, there were the likes of The Witches! who had journeyed from all over the universe for what we can only assume was a Witch convention. The Doctor, knowing evil when he sees it, is able to disrupt the



(or possibly were given as a suggestion by the BBC) was that the two parts of the Doctor's sentence would not be carried out at the same time. So, without Jamie who had already vanished from the strip without explanation following *Martha the Mechanical Housemaid*, we find that at the start of *Action in Exile* the Doctor, still in his second body, is now resident at the 'swanky' Carlton Grange hotel in contemporary London. The TARDIS, although referred to, is not seen and the Doctor claims to be very happy to be free of the ship's cramped quarters and artificial food.

his body; in *The Brotherhood* he is abducted by a Mafia-like group and forced to construct an explosive that will give them access to an Aztec treasure hoard on a Mexican lake-bed; and in U.F.O. the Doctor befriends 'Specs', a young boy who has made contact with aliens.

Finally though, in *The Night Walkers*, while taking part in a television panel game (don't ask ...), the Doctor learns of a farmer who has seen walking scarecrows. On investigating, the Doctor discovers that the scarecrows have been animated by the Time Lords. We then learn that, following his exile to Earth, the Doctor 'escaped' from the Time Lords before they could regenerate him. Now, however, by an admittedly unusual route, they have caught up with him. The scarecrows grab the Doctor and carry him into the

foul gathering. Not to be outdone though, the cackling old hags are back in the 1968 *Holiday Special* story *Return of the Witches*, with a plan to conquer the Earth. Needless to say, the Doctor thwarts them, this time by convincing the Witches that his new travel bug is a swamp demon.

The Doctor comes up against a race of terrifying 'land squids' in *The Dynons* and tells his grandchildren that they are "the most hideous creatures in the Universe". In fact, so terrifying are the Dynons that even the Doctor's utility belt is unable to produce a suitable gadget to defeat them. Fear not though, as the Doctor soon produces his ray gun and turns the tentacled terrors into deep-fried Calamari.

And let's not forget the titular monsters of *The Sabre Toothed Gorillas!* The Doctor, John and Gillian are saved from the attentions of these gorilla beats by a bonkers professor who has spent ten years developing 'Squidge' which, in his own words, "Bounces ten times as high as rubber and you can do anything with it!" — well, that's a life well spent, isn't it? From the miracle Squidge, the professor has constructed some gorilla bats with which the poor Sabre Toothed Gorillas are rendered 'co-operative'.

June 1969 saw the TV story *The War Games* draw to a close with the Doctor's own people, the Time Lords, sentencing him to exile on Earth and regenerating his body. With *Doctor Who's* return to TV with Jon Pertwee a good six months away, TV Comic was faced with the task of bridging the gap. The idea that they came up with

## THE ILLUSTRATION OF A GUN-TOTING QUARR ENCLAIMING 'FOLLOW THAT CAR' HAS TO BE SEEN TO BE BELIEVED

Although not explicitly referred to, it is clear that *Action in Exile* and the following four adventures take place after the end of *The War Games* but before the Doctor's regeneration and the first Third Doctor story, *Spearhead from Space*. Interestingly this idea of the Second Doctor having further adventures after *The War Games* has gradually taken on more credence in recent times, and has even been used in books and short stories, most notably in Terrence Dicks' *Players* novel.

The Doctor, now earthbound and time-locked has a series of adventures that prove to be a fore-runner to the early Third Doctor strips that were to follow: he allows himself to be examined by scientists in *The Mark of Terror* so that they can discover what effects time-travel may have had on

waiting TARDIS where the final part of his sentence will be carried out. And so the comic strip adventures of the Second Doctor came to a rather neat end.

For the clued-up *Doctor Who* enthusiast of today, the Second Doctor's comic strip adventures, set in a mad universe where every gadget or machine has its name written on the side, now appear as some bizarre distortion of *Doctor Who* as we know it, featuring dubious ethics, whimsical storylines, illogical villains and shaky continuity, both with the TV series and the past strip stories themselves. However they remain a delightful — and often unintentionally hilarious — re-working of the series of the time, blissfully ignorant of their weekly transgressions of established *Doctor Who* lore.







*"I must have been mad to choose to leave Doctor Who..."*

**W**ithout Pat, we simply wouldn't be here now, celebrating Doctor Who, still cherished the world over in all its different forms. He was the first to break and reshape the mould, he proved it could work, be just as successful, and he paved the way for its future glories.

Working with Pat was never dull. He had such high energy. I adored his laugh, his humour, innocence, intelligence. What a group we were, Pat, me, Mike Craze, who was also marvellous. At the time I think Pat was very vulnerable, creating the character of the Doctor who, don't forget, had already been established very differently. He was always running things by me and Mike, and genuinely listened to our take on it.

We would turn the BBC bar upside down, teasing the suits mercilessly. People wanted to be at our table. Then over in Finch's Pub, we'd discuss the political issues of the day with the local lefties and artists. We never mixed our home lives with him. Whereas Mike and I were much closer, Pat and his family were private, and I respected that. I knew some of his family and friends found him hard to take but all I can say is I was lucky, that wasn't my dynamic with him. I just loved him.

I must have been mad to choose to leave!! (But there we are, my spirit drives me on.)

I am so honoured that Pat later said of me "She had always kept an eye on my character – you know, made sure it was not too over the top. I missed that security". I treasure that, and the fact that in the last few hours of his life, he spoke of me and Mike.

I remember his cardigan, red socks, Doc Martens, his Greek bag and his Guardian.

I feel absolutely privileged to have known him.

*Anneke Wills*